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A MONTHLY JOURNAL OF THE FINE ARTS.

No. 59.

LONDON: NOVEMBER 1, 1843.

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## THE ART-UNION.



LONDON, NOVEMBER 1, 1843.

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## NOTES ON BRITISH COSTUME.

## PART THE SIXTH.

BY FREDERICK W. FAIRHOLT.

THE accession of King James I. interfered in no degree with the costume of the country. The monarch had, in fact, more luxuries to conform to than introduce; yet it had perhaps been well for the country if he had in this matter interfered more, and in graver ones less, as his ruling desire to be considered as the "British Solomon," a character posterity has laughed away from him, did infinitely more mischief by the solemn foolery of inundating the land with pedantic jargon, than all the tailors and milliners of France could have done, had they come over in a body, shears in hand, to trim awkward Englishmen into shapes the most preposterous fashion could invent.

James's cowardice, among his other failings, made it a matter of solicitude with him to guard his person, at all times unwieldy, with quilted and padded clothing, so that it might be ever dagger-proof. It was so far fortunate, for a man of his idle turn, that he needed no innovation of a striking kind to indulge in this costume, for the stuffed and padded dresses that had become fashionable in the reign of Elizabeth continued to be worn in all their full-blown importance; the sumptuary laws, which had always proved singularly inefficient, were all, with one exception, repealed in the beginning of his reign; and this single exception soon sharing the fate of the rest, laws of this kind have ever been deemed too contemptible and impolitic to be again introduced into the British code.

"A Jewell for Gentrie" appeared in 1614, in the shape of a goodly volume devoted to hunting and other fashionable methods of killing time,

and it was decorated with a full-length figure of James and attendants hawking, from which the



above copy of his Majesty was executed. "The great, round, abominable breech," as the satirist terms it, now tapered down to the knee, and was slashed all over, and covered with lace and embroidery. Stays were sometimes worn beneath the long-waisted doublets of the gentlemen, to keep them straight and confine the waist.\* The king's hat is of the newest and most approved fashion, and not much unlike those worn but a few years ago; it has a feather at its side, and it was not uncommon to decorate the stems of these feathers with jewels, or to insert a group of them in a diamond ornament worn in the centre of the hat; and handbans, richly decorated with valuable stones, were also frequently seen; or a single pearl was hung from a centre ornament that secured the upturned brim. Stubbes, speaking of the hats worn in his time, says, "Sometimes they use them sharpe on the crowne, pearking upp like the spere or shaft of a steeple, standyng a quarter of a yard above the crowne of their heads, some more, some lesse, as please the fantasies of their inconstant mindes. Othersome be flat and broad in the crown like the battlements of a house. Another sort have round crownes, sometimes with one kind of band, sometimes with another, now white, now black, now russet, now red, now Greene, now yellow, now this, now that, never content with one color or fashion two days to an end. And as the fashions be rare and strange, so is the stuff whereof their hats be made divers also, for some are of silk, some of velvet, some of taffetie, some of sarcenet, some of wool, and, whiche is more curious, some of a certain kind of fine haire; these they call *beaver hattes*, of XX, XXX, or XL shillinges' price, fetched from beyond the seas, from whence a great sort of other vanities doe come besides."†

The full-length portraits of the Earl and Countess of Somerset, for ever rendered infamous by their connexion with the murder of Sir Thomas Overbury, and which are here engraved (see next col.) from the rare contemporary print, will well display the points that marked the costume of the nobility about the middle of James's reign. The earl's hat and ruff are unpretending and plain; but his doublet exhibits the effect of tight lacing, while his trunk-hose, richly embroidered, strut out conspicuously beneath. His garters, which at

\* Sir Walter Raleigh, who combined an excess of dandyism with a mind immeasurably superior to that of the majority of fashionables, is delineated in a waist that might excite the envy of the most staunch advocate for this baneful fashion.

† This is the earliest notice of the beaver hat we have. Stubbes published the first edition of his "Anatomy of Abuses" in 1590.

this period took the form of a sash tied in a bow at the side of the leg, have rich point lace ends;



and his equally gorgeous shoe-roses, verify the satire of old John Taylor, the water-poet, when he declares that the gallants of the day

"Wear a farm in shoe-strings edged with gold,  
And spangled garters worth a copyhold."

Jewels were sometimes worn in the ears of the gentlemen, who frequently cherished a long lock of hair, which was allowed to hang upon the bosom, and was termed a "love-lock."

The countess wears a rich lace cap, of the fashion which Mary Queen of Scots most frequently patronised, which is ornamented by a rich jewel placed in the centre of the forehead; a double row of necklaces with pendants; a ruff of point lace, which, unlike the ladies' ruffs of the preceding reign, stands up round the neck, being stiffened with starch, which was used of various colours, according to the taste of the fair wearers. Yellow was the fashionable tint, and Mrs. Anne Turner, who was executed for poisoning Overbury, and who was a starker of ruffs, and intimate friend of the countess, herself patronised the fashion as long as she was able, and appeared at the gallows in a ruff of the approved colour; but her eagerness in displaying this taste acted contrary to her last wishes, and the fashion incurred an odium therefrom sufficient to banish yellow starch from the toilet of the fair.

The hangingsleeves are sufficiently inconvenient, and cumbersome with embroidery, that decorate the arms of the countess; but what are they to the wheel farthingale within which she is imprisoned? If we look at the last part of these notes, page 186, we shall there find that the variation in this article of female attire, since the death of Elizabeth, has only added an extra degree of rigidity and discomfort to the ugliest of all fashions, and which, being originally invented to conceal the illicit amours of a princess of Spain, and having nothing either in character or appearance to recommend it, was adopted with the singular perversion of taste that sometimes welcomes monstrous novelties by every lady rich enough to afford one. The principal variation from the fig. alluded to, consists in the row of plects that surround the waist, and the embroidered band down the centre, which continues round the bottom of the dress.

In the curious old comedy called "*Lingua; or the Combat of the Tongue and the Five Senses for Superiority*," a whimsical account is given by one of the characters of the articles comprising a fashionable lady's dress, and the length of time necessarily occupied in arranging all in order. He says, "Five hours ago I set a dozen maids to attire a boy like a nice gentlewoman; but there is such doing with their looking-glasses, pinning, unpinning, setting, unsetting, formings and conformings, painting blew vains and cheeks; such stir with sticks and combs, cascades, dressings, purlies, fallies, squares, buskes, bodies, scarfs, necklaces, carcanets, rebatoes, borders, tires, fans, palisades, puffs, ruffs, cuffs, muffs, pusses, fusles, partiets, frielets, bandiets, fillets, croaslets, pendulets, amulets, annulets, bracelets, and so many

lets,\* that yet she is scarce drest to the girdle; and now there's such calling for fardingales, kirtlets, bush-points, shoe-ties, &c., that seven pedlars' shops—nay, all Sturbridge fair—will scarce furnish her: a ship is sooner rigged by far than a gentlewoman made ready."



The cut here given will display the female costume at the close of the reign of James I. It is copied from one of the figures at the side of the tomb of John Harpur, in Swarkestone Church, Derbyshire. He died in 1622; and this figure exhibits his young daughter. Her farthingale appears to have again gone back to the more convenient form of that article of attire as displayed during the reign of Elizabeth, but is still less inconvenient; as it became older, it gradually approached the form of a loose gown, the ordinary female dress of the succeeding reign. She wears a tight bodice with a long waist, a small ruff, and wide sleeves, to which are affixed pendent sleeves. Her hair is combed back in a roll over the forehead, and she wears a small hood or coif, with a frontlet. These frontlets were sometimes allowed to hang down the back, but were as frequently turned over the head, as this lady wears hers, and brought forward to shade the face, according to the taste or disposition of the wearer. They came into fashion during the reign of Henry VIII., and went out in that of James I., so that this figure may be considered as exhibiting the latest form of that, and the farthingale. These frontlets were sometimes embroidered and ornamented with precious stones, and were consequently of considerable value. In Ellis's Letters we meet with an item in the time of Henry VIII.:—"Paid for a frontlet in a wager to my lady Margaret, £4."

The works of popular authors of this reign abound with allusions to the prevailing fopperies, of which it will be manifestly impossible to narrate a tythe here. John Taylor, the water-poet, alludes to the reckless extravagance of those who

"Wear a farm in shoe-strings edged with gold,  
And spangled garters worth a copyhold;  
A hose and doublet which a lordship cost,  
A gaudy cloak, three manors' price almost;  
A beaver band and feather for the head,  
Priced at the church's tythe, the poor man's bread."

And Samuel Rowlands, in one of his rare and curious tracts, "A Pair of Spy-knaves," recently brought to light by the Percy Society, speaking of the "Roaring Boys" of his time, says, that—

"What our neat fantastica newest hatch,  
That at the second hand he's sure to catch.  
If it be feather time, he wears a feather,  
A golden hatband, or a silver either;  
Waisted like to some dwarfe or coated ape,  
As if of monsters misbegotten shape  
He were engendered, and, rejecting nature,  
Were new cut out and stitcht the taylor's creature;  
An elbow cloake, because wide hose and garters  
May be apparent in the lower quarters.  
His cabbage ruffe, of the outrageous size,  
Starched in colour to beholders' eyes."

The affectation of expensive costume is well

\* Hindrances, the legal phraseology is still "without let or hindrance."

ridiculed by the same author in the following short story:—

"A giddy gallant that beyond the seas  
Sought fashions out, his idle pate to please,  
In travelling did meet upon the way  
A fellow that was suited richly gay;  
No less than crimson velvet did him grace,  
All garded and re-garded with gold lace.  
His hat was feather'd like a ladie's fan,  
Which made the gallant think him some great man,  
And vail'd unto him with a meek salute,  
In reverence of his gilded velvet sute.  
'Sir' (quoth his man), 'your worship doth not know  
What you have done, to wrong your credit so;  
This is the *deute* in Dutch, in English plain  
The rascal hangman, whom all men disdain;  
I saw him tother day, on Castle-green,  
Hang four as proper men as e'er were seen.'"

These exaggerations in costume became considerably tamed down by the Puritanism of feeling and the soberness of manners consequent to the troubles that visited England in the reign of Charles I. To expatiate on the elegance and simplicity of a costume immortalized by the pencil of Vandyke, would indeed be a work of supererogation; his works, too, are so numerous and so accessible, at least under the form of engravings, that it will be unnecessary to do more than mention them, and narrate from other and less accessible sources the more remarkable varieties of costume that occur during this unfortunate period of our history. These two figures may be taken as average types of the or-



dinary dresses of persons in the middle classes of society. The young man wears flowing hair; a plain "falling band," as the collar was termed when of this fashion; a doublet of a form still worn by Thames watermen, gathered at the waist, with wide sleeves, and plain white linen cuffs. His trunk-hose are wide, and are in the Dutch fashion, they are ornamented at the knee by rows of puffed ribands, the garters being tied at the sides in a large bow. His shoe-roses and hat are both extravagantly large; independently of that, the dress is simple and elegant, and the most picturesque worn by gentlemen for a very long time previous. The print from which it is copied is dated 1645. The indefatigable Hollar has supplied the figure of the lady, and it occurs among the female costume in his "Ornatus Muliebris Anglicanus," bearing date 1645; a most useful series to the artist, as he has delineated with the very acme of fidelity and carefulness the costume of every grade in society. This figure is "The Gentlewoman" of the series; her hair is combed back over her forehead and gathered in close rolls behind, while at the sides it is allowed to flow freely. A long bodice laced in front incases the upper part of the figure; a white satin petticoat flowing to the ground, which is fully displayed as the dark open gown, is gathered up at the waist. Her sleeves are wide and short, with a deep white lawn cuff turned back to the elbow; and she wears long white leather gloves.

A fashion was, however, introduced in this reign that met with just reprehension at the hands of the satirists: it was that of patching the face. Bulwer, in his "Artificial Changeling," 1650, first

alludes to it. "Our ladies," he says, "have lately entertained a vaine custom of spotting their faces out of an affectation of a mole, to set off their beauty, such as Venus had; and it is well if one black patch will serve to make their faces remarkable, for some fill their visages full of them, varied into all manner of shapes:" some of which he depicts on a lady's face, which is here copied from his woodcut, and it is a very curious speci-



men of fashionable absurdity; a coach, with a coachman, and two horses with postillions, appears on her forehead; both sides of her face have crescents upon them; a star is on one side of her mouth, and a plain circular patch on her chin. These must not be considered as pictorial exaggerations, for they are noticed by other writers; thus, in "Wit Restored," a poem printed 1658, we are told of a lady that:—

"Her patches are of every cut,  
For pimples and for scars;  
Here's all the wand'ring planets' signs,  
And some of the fixed stars  
Already gummed, to make them stick,  
They need no other sky."

The fashion continued in vogue for a long time, for in the "Ladies' Dictionary," 1694, we are told "they had no doubt got a room in the chronicles among the prodigies and monstrous beasts, had they been born with moons, stars, crosses, and lozenges upon their cheeks, especially had they brought into the world with them a coach and horses!"



This very curious representation of a first-rate exquisite is copied from a very rare broadside printed in 1646, and styled "The Picture of an



English Antic, with a List of his Ridiculous Habits and Apish Gestures." The engraving is a well-executed copperplate, and the description beneath is a brief recapitulation of his costume, from which we learn that he wears a tall hat, with bunch of riband on one side and a feather on the other, his face spotted with patches, two love-locks, one on each side of his head, which hang upon his bosom, and are tied at the ends with silk ribbon in bows.\* His beard on the upper lip encompassing his mouth; his band or collar edged with lace, and tied with band-strings secured by a ring; a tight vest, partly open and short in the skirts, between which and his breeches his shirt protruded. His cloak was carried over his arm. His breeches were ornamented by "many dozen of points at the knees, and above them, on either side, were two great bunches of riband of several colors." His legs were incased in "boot hose-tops tied about the middle of the calf, as long as a pair of shirt-sleeves, double at the ends like a ruff-band; the tops of his boots very large, fringed with lace and turned down as low as his spurs, which ginkled like the bells of a morrice-dancer as he walked;" the "feet of his boots were two inches too long." In his right hand he carried a stick, which he "played with" as he "straddled" along the streets "singing."

The Roundheads were a very different kind of people; they obtained that name from the more worthless cavaliers, from the cropping of their hair, which they did so closely that their heads looked sufficiently spherical, except where its roundness was marred by their ears, which stood out in bold relief from the nakedness around them.\* The figures here given of Puritans are obtained



from contemporary sources: that of the female from a print dated 1646; that of the male from the title-page to "The Rump; or, an exact collection of the Choicest Poems and Songs relating to the late Times," printed 1662. Both figures speak clearly for themselves, and their utter simplicity render a detailed description unnecessary. This display of plainness, however, was anything but a type of innate modesty, as those persons were no whit less vain of their want of adornment than the gallants were of their finery, as it served to point out the wearer for a distinction among his fellows. Thus everything worn by the Puritans became meanly and ridiculously plain, and the short-cut hair, thin features, and little plain Geneva bands, were marks by which they were known. In the "Rump" songs is a very curious poem, entitled "The Way

\* These love-locks continued long in fashion, and sometimes reached to the waist. They were bitterly denounced by the Puritans. Prynne wrote a book against them which he entitled the "Unloveliness of Love-locks;" and Hall in 1654 printed another "On the Loathsomeness of Long Hair."

\* A song printed in 1641, entitled "The Character of a Roundhead," thus commences,

"What creature's this with his short hairs,  
His little band, and huge long ears,  
That this new faith hath founded.  
The Puritans were never such,  
The saints themselves had ne'er so much;  
Oh, such a knave's a Roundhead."

to woo a zealous Lady," written and published in ridicule of this class of the community, which is valuable for the detail it gives of the costume of cavaliers and Puritans. A fashionably-attired gentleman describes his visit to woo a Puritan lady, and he says,

"She told me, that I was too much prophane,  
And not devout, neither in speech nor gesture;  
And I could not one word answer again,  
Nor had not so much grace to call her sister;  
For ever something did offend her there,  
Either my broad beard, hat, or my long hair.

"My band was broad, my 'parel was not plain,  
My points and girdle made the greatest show;  
My sword was odious, and my belt was vain,  
My Spanish shoes were cut too broad at toe;  
My stockings light, my garters ty'd too long;  
My gloves perfum'd, and had a scent too strong.

"I left my pure mistress for a space,  
And to a snip-snap barber straight went I;  
I cut my hair, and did my corps uncasse  
Of 'parels' pride that did offend the eye;  
My high-crown'd hat, my little beard also,  
My pecked band, my shoes were sharp at toe.

"Gone was my sword, my belt was laid aside,  
And I transformed both in looks and speech;  
My 'parel plain, my cloak was void of pride,  
My little skirts, my metamorphos'd breech,  
My stockings black, my garters were ty'd shorter,  
My gloves no scent; thus march'd I to her porter."

The sequel of the tale is soon told; he is admitted, and most favourably received by the lady.

It will from these remarks be gathered, that the dresses of the various classes of the community possessed a considerable mixture, for each followed the bent of his own inclination, during this distracted period of our history. When Cromwell obtained the ascendancy, the fashion of plain attire was paramount: an attention to dress never troubled a mind intent on higher imaginings. Sir Philip Warwick's description of him, as he observed him in the House of Parliament before he had become an important man, is valuable for the truthfulness and minutia of its details. He says,—"The first time that ever I took notice of him was in the beginning of the Parliament held in November 1649, when I vainly thought myself a courtly young gentleman, for we courtiers valued ourselves much upon our good clothes. I came one morning into the house well clad, and perceived a gentleman speaking, whom I knew not, very ordinarily apparelled, for it was a plain cloth suit, which seemed to have been made by an ill country tailor; his linen was plain, and not very clean; and I remember a speck or two of blood upon his little band, which was not much larger than his collar; his hat was without a hatband; his stature was of a good size; his sword stuck close to his side." The appearance of such men, and their rapid accession of power, must not a little have astonished the "courtly young gentlemen" who "valued themselves much upon their good clothes," the only thing worth notice about them, and which they were probably right in valuing, destitute as they were of other qualities.

The gloomy Puritanism that overshadowed the land for a time, and pent up the natural cheerfulness of the heart—which could rail at a May-pole as a "stinking idol," and frown down all innocent festivities as sinful—was occasionally rebelled against by some few daring spirits, who would wear their hair above an inch in length, and collars broad enough to cover their shoulders, well trimmed with lace. Strutt notices that, in 1652, John Owen, Dean of Christ Church, and Vice-chancellor of Oxford, dressed in "powdered hair, snake-bone bandstrings, a lawn band, a large set of ribbands pointed at the knees, Spanish leather boots with large lawn tops, and his hat most curiously cocked," or turned up at the side. There were many others who still kept up the cavalier fashions and festivities, and were ever ready to exclaim with Shakspeare's *Sir Toby Belch*, "What, dost thou think because thou art virtuous there shall be no more cakes and ale?"

No small impetus was given to the restoration of Charles II. by the desire of the people to rid themselves of this gloom that overshadowed "merry England;" and when the master-mind of his party

had ceased to exist, and bequeathed his temporal power to his amiable son, the excellent Richard Cromwell, the perfect imbecility of the rest was glaringly apparent, and Charles was allowed to enter the kingdom amidst the most unrestrained joy, and Richard Cromwell gladly retired into the privacy of country life.\* The English were never remarkable for great gaiety. The old foreign traveller's description, "they amused themselves sadly (that is seriously or discreetly) after their country's fashion," is as happy a phrase as could well be conceived. But their long pent-up spirits now found full vent, and a degree of reckless gaiety and debauchery found its way into the kingdom with a sovereign whose patronage of everything bad and vicious has obtained him the title of the "Merry Monarch," and established the fact that to flatter vice is to obtain a privilege of exemption from censure. The gross profligacy of the times, as given by contemporary writers, is scarcely to be conceived as existing in a land professedly Christian, and under a king for whom the title of "Most sacred Majesty" was coined.† The courtiers and monarch flooded the land with new fashions, the extravagant character of which may be seen from a glance at Ogilby's book detailing the ceremonies of his coronation, in which plates are given of the procession, from which source the cut here given of a nobleman and his footman has



been obtained. The fashions were those of France, where Charles had so long resided, and in which the vain courtiers of their vain master, "Louis le Grand," delighted to display themselves. Enormous periwigs were now first introduced of a size that flings into the shade any modern Judge's wig, however monstrous; and it became the mark of a man of *ton* to be seen combing them in the Mall, or at the theatre. The hat was worn with a broad brim, upon which reposed a heap of feathers; a falling band of richest lace enveloped the neck; the short cloak (usually slung loosely across the shoulders, or carried on the arm) was edged deep with gold lace, as also was the doublet, which was long and straight, swelling outward from the waist. Wide "petticoat-breeches," puffed forth beneath, ornamented with rows of ribands above the knees,

\* He appears to have been totally forgotten, and to have preserved a rigid seclusion. He lived to see the Stuarts expelled the kingdom, and made his last public appearance, when an old man of eighty, during the reign of Anne, as a witness in the law courts of Westminster-hall. He was taken over the Houses of Parliament, and while in the House of Lords, he was asked how long it was since he was last there? "I have never entered here," said the old man, pointing to the throne, "since I sat in that seat."

† As Charles increased in wickedness, the writers of the day appear to have increased in flattery. As late as 1682, when the country was on the brink of ruin, and the King steeped to the lips in infamy, [the accounts of his private life and the scenes at court, as given by Pepys and Evelyn, being almost astounding.] a song in his praise was sung at the Mayor's dinner in Guild-hall, declaring him to be a King.

"In whom all the graces are jointly combin'd,  
Whom God as a pattern has set to mankind."

and deep lace ruffles hung beneath them. The servant of the gentleman in the cut is equally richly dressed, for they imbibed the universal feeling, and shared in the general recklessness. Charles himself had sometimes scarcely a decent cloak to wear, as his servants stole them to sell, and thus obtain their wages.



The dresses worn at the early part of the reign by the quieter country gentlefolks may be seen in the above cut; it is copied from the tomb of Jonathan Sacheverell and Elizabeth his wife, dated 1662, in Morley Church, near Derby. The gentleman wears a plain cap with a white border, a large collar, cloak, and doublet of equally modest pretensions; and his lady might vie with a Quakeress in plainness, the long black veil she wears being almost monastic. They were, no doubt, good, sincere, unpretending kind of people, who

"Shook their head at folks in London,"

and kept the even tenour of their way with a firm resistance of new fashions and "French kick-shaws."

The ladies of the court are so well known by the paintings of Lely, that their elegant and graceful costume need only be alluded to here. Mr. Planché has happily described it in a few words, "a studied negligence, an elegant dishabille, is the prevailing character of the costume in which they are nearly all represented; their glossy ringlets escaping from a simple bandeau of pearls, or adorned by a single rose, fall in graceful profusion upon snowy necks, unveiled by even the transparent lawn of the band or the partlet; and the fair round arm, bare to the elbow, reclines upon the voluptuous satin petticoat, while the gown of the same rich material piles up its voluminous train to the background."

Pepys, in his "Diary," has given many curious particulars relating to dress.\* He notes down his wearing apparel with all the gusto of vanity. His "white suit, with silver lace to the coat;" his "camlet cloak, with gold buttons;" his "jackanapes coat, with silver buttons;" are mentioned along with items of the gravest kind. In March 1662, he writes—"By and by comes *la belle Pierce* to see my wife, and to bring her a pair of perukes of hair, as the fashion is for ladies to wear, which are pretty, and of my wife's own hair." Next month he says,—"Went with my wife to the New Exchange to buy her some things, where we saw some new-fashion petticoats of sarsnet, with a black, broad lace, printed round the bottom and before, very handsome." In the same month he says,—"I saw the King in the park, now out of mourning, in a suit laced with gold and silver, which it is said was out of fashion." In 1663 he sees the King riding there, with the Queen, in "a white laced waistcoat and a crimson short petticoat, and her hair dressed *a-la-neglignence*, mighty pretty."

Under October 30, of the same year, he writes,—"£43 worse than I was last month; but it hath chiefly arisen from my laying out in clothes

for myself and wife, viz., for her about £12, and for myself about £55, or thereabouts, having made myself a velvet cloak, two new cloth skirts, black, plain, both; a new shag gown, trimmed with gold buttons and twist, with a new hat, and silk tops for my legs; two periwigs, one whereof cost me £3, and the other 40s. I have worn neither yet, but I will begin next month, God willing." Under Nov. 30, he writes—"Put on my best black suit, trimmed with scarlet ribbons, very neat, with my cloak lined with velvet, and a new beaver, which altogether is very noble."

Under May 14, 1664, he writes, "To church, it being Whit-Sunday, my wife very fine in a new yellow bird's-eye hood, as the fashion is now." June 11 he notes, "Walking in the gallery at Whitehall, I find the ladies of honor dressed in their riding garbs, with coats and doublets with deep skirts, just for all the world like mine, and their doublets buttoned up the breast, with periwigs and with hats, so that, only for a long petticoat dragging under their men's coats, nobody would take them for women in any point whatever, which was an odd sight, and a sight that did not please me."

October 6, 1666, he writes, "The King hath yesterday in council declared his resolution of setting a fashion for cloaths, which he will never alter;" and on the 15th of the same month he says, "This day the King begun to put on his vest, and I did see several persons of the House of Lords, and Commons too, great courtiers who are in it, being a long cassock close to the body, of long cloth, and pinked with white silk under it, and a coat over it, and the legs ruffled with white ribband like a pigeon's leg, and upon the whole I wish the King may keep it, for it is a very fine and handsome garment."



The cut of Charles II. and a courtier here given, is copied from the frontispiece to "The Courtier's Calling," and depicts the plainer costume adopted at the close of the reign. The hair is, in fact, the only extravagance about it, and one can scarcely imagine the volatile Charles in so stiff and plain a dress. Toward the end of his reign it became still plainer, and the doublet and vest were worn considerably longer, the first reaching beyond the knees, the other being but little shorter. During the brief and unhappy reign of his brother the same fashion prevailed, and gentlemen appeared in little low hats, with a bow at the side like those worn by Yeomen of the Guard; long coats and waistcoats, with rows of buttons down the front; breeches, moderately wide, reaching to the knee; close stockings, high-heeled shoes, and roses or buckles. The ladies dressed as simply and elegantly as before.

[The costume worn by the clergy, military, &c., during this period, will be described next month.]

\* Charles altered the trimming of this dress very soon, for, under Oct. 17, Pepys says, "The coat is full of vests, only my Lord St. Albans not pinked, but plain black; and they say the King says, the pinking upon white makes them look too much like magpies, and hath bespoken one of plain velvet."

## CORRESPONDENCE.

### BRITISH MUSEUM.

SIR,—It is greatly to be feared that the time for suggestion or expostulation, as regards the British Museum, is quickly passing away, and that they must now be succeeded by vain regrets and bitter reproaches. Instead of paying any attention to the remonstrances urged in various quarters, it seems to have been the policy of the architect, and those under whose immediate authority he acts, to render all advice or interference nugatory, by proceeding with the works in the most expeditious manner possible. Not only is the south-west angle of the main building or facade itself erected in the rough—being left to be afterwards cased with stone—but, although it does not yet show itself to the street, the whole line of buildings forming the west side of the front court is raised to a considerable height. This range and the corresponding one on the opposite side, will be for the official residences, that is, will be mere dwelling-houses, Grecianized, perhaps, after a fashion, by some strips of pilasters inserted between the windows. It is probably conceived that these portions of the design will, by contrasting with, serve to set off and enhance the effect of the colonnaded facade between them; yet far likelier is it that they will totally destroy all harmony of design, and even vulgarize the ensemble. Nothing of the ordinary dwelling-house character ought to be suffered to intrude into a classical composition for a monumental edifice; on the contrary, although treated subordinately to the centre, or principal architectural mass, the extremities of such a composition ought to correspond with it and fully bear it out, and to be in themselves not drawbacks on, but additional beauties in, the general design. However, it must be as Sir Robert Smirke pleases; the public will have another specimen of his enlightened taste and exquisite fancy, and both they and he too will have to pay for it; therefore it is to be hoped that he has nerved himself to endure all the vituperation he will now of a certainty incur. Sir Robert may have his admirers, but they praise him in a most singular way. After assuring us that he undoubtedly has "genius," one of them tells us that it does not, indeed, "reside in the inventive, the creative, and the imaginative," hitherto considered the elements of high artistic talent, but "in the mean, and avoids the extremes!" meaning, I suppose, that he possesses a peculiar genius for mediocrity, which is, undoubtedly, true enough, but a very singular sort of compliment, unless it be meant as irony, which it certainly does very much resemble. I remain, &c.,

ANTI-MEDIOCRITY.

### EFFECTS.

SIR,—In a book lately published, entitled "Modern Painters, their Superiority in the Art of Landscape Painting to all the Ancient Masters," by a Graduate of Oxford, it is asserted that "the horizontal lines cast by clouds on the sea are not shadows, but reflections," and that on clear water near the eye "there never can be seen the appearance of a shadow," except a delicate tint on the foam; and the Graduate tells us, that this, amongst many other rules, "is universal and incontrovertible."

I wish to ask the author of this incontrovertible rule whether, when on the seaside, he has never observed the shadows of clouds passing over the fields, and from them to the sea, so that the same cloud at the same time darkened both earth and sea with its shadow? And also whether these shadows are not as decided on the sea as they are on a grass field?

I have at this minute before my eyes a clear sea without mist, on which are not only the sharply-defined shadows projected by clouds, but also shadows and reflections (both very distinct) of near shipping, the shadows and reflections being very nearly at right angles with each other, the former cold with the clear blue of the sky, the latter generally warm with the local colours. Moreover, did the Graduate never observe what every one sees,—the shadow of the crest of a wave projected on the adjoining wave, not merely on the foam, but on the clean, pure water? And with regard to the "delicate tint" on foam, in favour of which he makes a slight exception to his rule, I have to observe, that the more perfect the foam the less delicate is the shadow of any object upon it—the more minute and complicated the air bubbles, the more opaque is the foam, until it becomes as susceptible of shadow as a chalk cliff or white paper.

But such mistakes as these are not so injurious to his reputation as a writer on Art as his gross and absurd exaggerations when describing the works of the old masters, with which works, by the by, I do not believe he is quite so extensively acquainted as he would have us suppose. In the chapter on which I have commented he says, "I wish Ruysdael had painted one or two rough seas." If he merely refers to the catalogue of the British Institution he will find that there are more than "one or two" in his own country. One exhibited at the Institution a few years ago was a very important picture, both as to size and quality, and the sea was very rough indeed. There is also a fine "Rough Sea," by Ruysdael, in the Louvre, which has been copied by several British artists.

Yours, &c.,

L. H. M.

\* Pepys was Secretary to the Admiralty, and so moved in first-rate society, and was frequently at court.



## SCHOOLS OF DESIGN.

[We direct the attention of our readers to the articles which follow this heading—the one, a Report of a Discourse delivered by Mr. Bell, at Manchester; the other, of Mr. Ker's Address at Birmingham. They augur something like a move on the part of the "School of Design"—which, we trust, is about to do something—something, that is to say, of which England will be the better; for although we by no means desire to insinuate that the School has done nothing, it is pretty certain that very little of the good doing, or done, has, as yet, been made public.]

A DISCOURSE DELIVERED BY J. Z. BELL, ESQ.,  
Director of the School at Manchester.

I have been requested by the Committee of the School of Design to give occasional short discourses upon matters connected with the object of the Institution, of which I am the director, in hopes that they may tend, in some way, to its advancement.

The object of the Institution being the cultivation of good taste generally, although it is particularly addressed to the improvement of our ornamental work, every one seems to be of opinion that these discourses should be of as popular a character as possible; that they should not be confined to the students, or particularly addressed to them (indeed they the least require any hints it could be in my power to give, for they are daily before, and studying and examining minutely, the most beautiful examples of the practical adaptation of principles of fine taste); but it is thought that it might be of as much importance to address ourselves to their employers and the purchasers of their produce; to endeavour to turn the attention of those among them who have not yet thought of it, to the consideration of beauty; to induce them to seek an acquaintance with those principles of taste which have been digested and brought forward by great men in their works of Art, and to contemplate and examine the wonderful and beautiful appearances in nature, upon which all sound principles of taste in design are founded. Accordingly, I have thought it best to give not such particular things as lectures, but, as I have said, discourses, bringing under the consideration of my hearers what I have noticed in the works of great men, or such views of natural appearances, or notions of their adaptation and management for the purposes of ornamental design, as may from time to time occur to me, and to induce my audience to enter upon the consideration of the subject; and, after my discourse is finished, to discuss the notions I may have brought forward, or anything else of the kind which they may have observed or read. To-night I propose to bring before you my view of the cause of the establishment of Schools of Design, and the object proposed by it.

I have not thought it necessary for me to inquire how it was, or when it was, that the notion first became, as I believe, pretty current in this country—that attention to beauty, either in dress or furniture, was a consideration beneath a man of sense—that because durability and fitness for bodily ease were valuable qualities, they were on that account the only valuable qualities—that all other considerations were superfluous, and not only that, but frivolous and contemptible. Though these notions now are not so commonly urged as they have been not very long ago, yet we still occasionally hear, uttered with great appearance of self-satisfaction, such declarations as this—"I consider what is *useful*, not ornamental;" the term "*useful*" being conferred in most cases upon what is, in reality, no more than an inordinate attention to bodily ease or effeminacy; and the refined or intellectual pleasure is stigmatised (not directly, but, by the antithesis, quite distinctly) as the opposite of useful, i. e., useless, or something worse. This absurd and coarse sophistry has certainly had its effect in lowering the tone of society in Britain generally, introducing a homeliness unconnected with either good sense or correct reasoning, and which has exposed us to the sneers of those among our Continental neighbours who are in reality much our inferiors. It has, besides, debased the produce of our industry, misleading, very seriously, our manufacturers; for many of them, losing sight of the obvious intention of fine clothes and fine furniture—which is certainly not merely to afford warmth or ease, but magnificence or beauty—have

for long boasted of the superior durability of British stuffs; and, as if that were all that could be desired, have attributed to fastidious volatile caprice the preference which purchasers could not help giving to the more elegant productions of neighbouring countries. This argument, too, every one, from patriotic feeling, felt disposed not only to allow, but to advocate, and to bear down any attempt to bring forward foreign trumpery. Such a way might do for a while, and it certainly has done for a tolerably good while; but, when people uniformly found that those Continental productions gave to their dress an air which it was vain to expect from their own, and to their saloons a style not felt before; that when their feelings were excited and raised by intellectual stimulants, such as poetry or fine music, these elegant objects appeared in harmony with that elevated tone of feeling, consequently produced a very pleasurable sensation; while the homely look of the English articles (however honestly they might be got up) distinctly jarred with them, they of course preferred in the places devoted to social or intellectual enjoyment the more refined decorations and objects of convenience or luxury. This superiority of foreign articles was felt by all; though some might affect to underrate it, it was in vain to question it, and no one attempted such a course; but, unlike themselves in other matters, Britons made up their minds to admit their superiority, and to try to account for it by the weakest reasoning, rather than make the least struggle to rival them. Some, forgetting the enchanting works of our poets—forgetting the *Romeo and Juliet* of our Shakspeare—the countless elegancies of the "*Faerie Queene*," or the sublime beauties of our Milton—roundly asserted that an Englishman was incapable of refinement; and most people have agreed to admit that there was in a Frenchman's physical composition a *je ne sais quoi* of elegance which you never could elicit from matter-of-fact heavy John Bull. This was said, too, by people who could be very witty upon what they called the absurd superstitions of others; and it is curious to think how long such a foolish notion passed unquestioned. However, at length the truth has been fairly ferreted out, and it has been discovered that there is no witchcraft in the case: that the Frenchman's refinement is the result of distinct application to such a matter; that the French artisan studies the principles of beauty for years—that he undergoes an artist's education, and gets a very wide acquaintance with general principles of taste, by which he is enabled, first, to collect materials, and then to make a proper use of them.

I cannot help thinking that this idea of a Frenchman's innate elegance, &c., may be something akin to a very common notion, and which appears to me to be productive of much mischief. I allude to a way of talking of taste and genius, and their wonderful doings unassisted by labour.

A natural good feeling will enable a man to acquire by study correct ideas in matters of taste; but a very little reflection will suffice to convince us of the impossibility of a man giving an opinion of any value upon a subject he does not thoroughly understand. Very little taste surely is shown by thrusting forward crude undigested speculations, and the pretensions to taste which are advanced by half-informed indolent people would be more correctly termed whims or caprice. Taste can have no place without sound judgment; and, for my part, I cannot see the soundness of that judgment which allows one to rush upon a matter with all whose bearings one is not well acquainted.

Genius, too, may assist an artist to apprehend the characteristics of appearances quickly; but it cannot show him any short road to the power of representing them. No; the man of genius must undergo the same labour to acquire correctness of eye, and power of hand, as the man of no genius. I have, along with other artists, observed that what is usually pointed out by connoisseurs as strokes of genius in works of Art has no more to do with genius than the dexterity with which the joiner or weaver wields his tools; they are mere *coups de main*, not *coups d'esprit*, the effects of practice, and a facility generally acquired by beginning early in life.

An error like these, and arising like them from ignorance, is the notion that a pattern-designer, if he had once learned to handle his tools, could design patterns out of his own brain. It would both take up too much time, and (as I conceive) be

quite superfluous to enter into arguments to prove the fallacy of this; suffice it to remind you that man cannot create: all the most beautiful patterns and ornaments in existence are referable, or rather owe their origin, to appearances in nature; and even those which do not seem directly to resemble any particular natural object are yet entirely built upon natural principles of beauty; that such and such surfaces, in nature, have such and such an effect, or that an appearance of such a kind requires such a combination. To get as large an acquaintance as possible with the endless variety of appearances in nature, i. e., to amass as great a collection of materials, and to acquire as wide a knowledge of the principles by which combinations are made in nature, and of the effects which they produce—these should be the aims of the ornamentist—to these the Frenchman directs his attention; he acquires a power of drawing, a power of taking notes correctly and readily of the appearances which present themselves to him—and then a knowledge of the principles of combinations to assist him in using his materials; for these ends the Government of that country provides carefully, as the statement made by our talented President with regard to the school at Lyons, in a letter published about ten days ago in the *Guardian*, can well show. It was with a view of furnishing the English artisan with the same advantages that Schools of Design have been instituted in this country; and although, from some reasons with which I am not perfectly acquainted, our rulers have not yet been able to determine exactly what mode of education should be pursued, yet they all appear to think that these schools should be to afford practice in drawing of some sort, and an acquaintance with fine ornaments of the different styles; accordingly, for the first end, they are furnished with models of every kind—and for the last, with casts and books of ornament of a prodigious variety.

Now study in such an academy, in whatever way directed, *must* be of advantage. The artisan will have both practice in drawing, and his mind exercised by general speculations on the principles by which the finest ornaments have been contrived. In this school we make use of the models best suited to give the student a power of drawing to correct the eye and break in the hand.

After the student has acquired the power of drawing, he gets an acquaintance with the various styles of different ages. Along with these there are forming, both in this school and in all the others, collections of natural objects upon which the students practise their first observations of nature; and, if these opportunities were duly appreciated, there can be no doubt that the consequences upon our ornamental manufactures would be very remarkable. The importance of a general cultivation of fine taste it is, I hope, at this time useless to advocate, or to demonstrate the admirable effects it would have upon all our social arrangements. What attractions it gives to the country where its influence reigns—what numbers of our nobility and gentry and people of fortune leave their native country to enjoy themselves abroad: I do not mean those who travel about here and there for diversion or information, but those who take up their residence for a length of time in Italy or elsewhere—on account of the charm spread over everything by the cultivation of the principles of fine taste, and the regard paid by all ranks to the beautiful and graceful.

I believe, however, that now these notions are being generally allowed a footing. The appointment of Schools of Design by our Government is a prodigious step in advance; and if the public can be brought to consider and fairly admit the great importance of the matter and its excellent consequences, I feel assured that the energy Britons have shown in other things will enable them in this to advance at least as far as any of our Continental neighbours.

## BIRMINGHAM.

A special meeting of the committee of the Birmingham Society of Arts and School of Design has been held at the rooms of the Institution, for the purpose of hearing from Mr. Belenden Ker (a member of the Council of the Government School of Design in London) an explanation of the views, objects, and intentions of the Legislature, in promoting and endowing provincial schools of design.

Mr. Ker having been introduced to the meeting

by the chairman, Joseph Walker, Esq., he stated that\* the school in London was originally established with a view to improve the character and style of their manufactures, as it had long been felt as a great drawback to the industry of this country, that they had none of those schools of design which had rendered France, Germany, and Italy, so eminent as regarded decorative Art as applied to manufactures. They experienced at first great difficulty in obtaining a grant of money for the purpose of establishing their school; but he felt it only an act of justice at the same time to acknowledge the interest taken in the subject, and the support which the council in London had received from Lord Sydenham, Lord Brougham, and, since his admission to office, from Sir Robert Peel, and other noblemen and gentlemen who fully appreciated the important object in view; and, as regarded Sir Robert Peel, he seemed inclined to do more to encourage and create a love of Art amongst the people of this country than any other minister who had preceded him; and, in doing so, he believed he was actuated no less by a desire to improve the character of their manufactures, than to contribute thereby to the civilization and refinement and happiness of the great mass of the people. Reverting to the establishment of the school in London, Mr. Ker observed that the council had experienced great difficulty at the outset in procuring competent masters; indeed they found it utterly impossible to obtain the services of artists who were used to decorative design, and the teaching of drawing on sound principles. In consequence of this difficulty, the first thing they did was to found a normal school in London, of the success of which the committee in Birmingham had had ample opportunity of judging in the high qualifications, talents, and industry of Mr. Dobson, who had been sent down to them to preside over their school here. That gentleman had, however, much to acquire in reference to the principles of design as applicable to particular branches of their manufactures, and he had no doubt, in making himself acquainted with this part of his duties, he would receive the cordial co-operation of those who were most competent to render him assistance. They would tell Mr. Dobson what were their wants, and what were the conditions under which drawings and designs were to be made, and inform him of every thing connected with the prevailing fashion and taste, as was done by the manufacturers of France and other countries. He regretted to say that great apathy existed in London respecting the object for which their school of design had been established, and this difficulty, he believed, could only be removed by establishing provincial schools, and by this means operating upon the tastes of the people, who would in time demand from the manufacturers a different style of article to those which they had been in the habit of making. In the provincial schools, also, they would be able to educate masters conversant with the various branches of manufacture, and who would have opportunities, in the intervals of their periodical vacations, of attending the London school, and thus interchanging with one another the information they had acquired. Mr. Ker said that it was intended to hold an exhibition in Paris, early next year, of specimens of French manufacture; and the council in London purposed sending over Mr. Wilson, to inspect those articles, and bring back specimens of each, and then, comparing them with the equivalent English manufacture, ascertain the extent of foreign superiority. No great progress would be made until the people were better educated in matters of taste, and demanded from the manufacturer articles of a more refined style. The English workmen must be made better artists, and the artists must become better acquainted with the processes of the manufacturer; they must do what Raffaele and his pupils did—condescend to study and to practise decorative art, and he had no doubt that they would yet have pupils in Birmingham of sufficient genius and talent to embellish by their works their magnificent Town Hall. Connected with this subject, he would take the liberty of directing attention to an omission in their by-laws, which did not provide for the regular instruction of young men who might feel disposed to devote themselves

\* For the report of Mr. Ker's valuable and interesting address we are indebted to the columns of the *Midland Counties Herald*—a journal that has done more than any other provincial paper to foster and strengthen Art in the provinces.

exclusively to the study of drawing, with the view of becoming artists—a subject which he felt confident would receive the consideration of the committee, as by their regulations in London ample provision had been made for cases of this kind. Mr. Ker afterwards noticed the importance of encouraging schools of design, as a means of extending the manufactures of their country, and concluded by saying, on the part of the Council in London, that they would be most happy to render them every assistance in their power, either in the way of advice, or of supplying them with books and drawings.

At the close of Mr. Ker's address, the Rev. J. P. Lee moved a vote of thanks to that gentleman, for his clear, able, and satisfactory explanation of the objects of the Government in endowing and promoting schools of design, and for his kindness in attending the present meeting. The motion was briefly seconded by Mr. Westley Richards.

The Chairman, in putting the resolution, said he was sure that he but expressed the feeling of the meeting in saying, that they all felt deeply indebted to Mr. Ker for the interest he had taken in the progress of the school; and he hoped, when the object was fully understood by the manufacturers of the town, and when they became alive to the advantages that would accrue to them from improvements in taste and design, that the school would meet with that support which it deserved. He also trusted that the manufacturers themselves, wherever they found indications of talent amongst their workpeople, and others with whom they might come in contact, would induce them to attend the School of Design for improvement. He was quite satisfied that there was great room for an improvement of taste in the articles they manufactured in Birmingham, and he feared, unless they took a decided step in advance, that the manufactures of the town, as well as those of the country generally, would suffer materially in a comparison with the productions of other countries. He had seen specimens of manufacture introduced from time to time from various parts of the Continent, which he thought should make them more anxious than they had hitherto been for an improvement in this respect, if they hoped to make progress abroad in these matters. He was sure the gentlemen connected with the school in Birmingham would give Mr. Dobson all the assistance in their power, by making him acquainted with those branches of manufacture where drawing and design were of importance. The Chairman observed, in conclusion, that they were all obliged to Mr. Ker for the kindness with which he had undertaken to give them the benefit of his advice and assistance, and he assured him that the members of the committee would always be anxious to ascertain the views of the Council in London, and to act in a spirit of harmony with them.

Mr. Ker acknowledged the vote of thanks, and the meeting separated.

#### ART IN CONTINENTAL STATES.

**FRANCE.**—*The late Duke of Orleans.*—The monument to the memory of this Prince, which has been placed in the chapel of St. Ferdinand at Sablonville, was executed by Triqueti, after designs by Ary-Scheffer, an artist whom the Duke honoured with his friendship.

**Roman and Gaulish Antiquities.**—There has been published some account of the Gaulish and Roman remains within and near the site occupied by the city of Paris, but especially on the left bank of the Seine. It is written by the late M. Jollois, surveyor in chief of bridges and highways, whose researches on the subject extend beyond those of all who have preceded him.

**Antique Sculptures.**—The ship Expedition has lately arrived at Havre from the coast of Asia Minor laden with Greek remains. Among these treasures is a sarcophagus of singular beauty, and the frieze almost entire, of the Temple of Diana at Magnesia, which is said to have been more beautiful than that at Ephesus, from which it is distant four hours' journey. The temple was destroyed in the first century by an earthquake; one side fell upon hard ground, by which the marble was broken; but the other three sides were projected outwards into a swamp, whereby the sculptures have been preserved uninjured, and whence they have now been recovered despite many difficulties.

**The Princess Marie.**—A statue in bronze of Joan of Arc, after the marble at Versailles, by the Princess Marie, has been erected at Domremy, the birthplace of the heroine.

The decorations of the Chapel for the Blind, to be executed by M. Sehnman, will amount in cost to 30,000 francs (£1200 sterling), according to a decision of the Minister of the Interior.

**Our Notice of the Louvre Exhibition.**—A correspondent of *Les Beaux Arts* writes at some length on our notice of the exhibition of this year. He does not attempt to defend the mannered affectation of the bulk of French landscape productions, whose authors have mistaken insipid eccentricity for elevation of style. At the head of this section of artists is Bertin, who has essayed to carry into his works the manner and sentiment of Ingres.

**The Discovery of Painting in Oil.**—In one of the periodicals devoted to antiquities and art, the claims of John and Hubert Van Eyck respectively, to the honour of the discovery of oil painting, are patiently investigated. The disquisition is interesting, though rather curious than profitable. We speak of the brothers Van Eyck, but when they are separated, it is rather of John than of Hubert that we speak; and when a monument was erected, it was the statue of John, and the name of Hubert remained unhonoured through an error of Vasari, copied by Van Marden, Ridolfi, Borghini, Lanzi, Felibien, and all who have compiled from them. This writer shows, almost beyond question, that the discovery was made by Hubert, although John availed himself of it the more successfully of the two.

**The Heart of Saint Louis.**—The discovery made at the Sainte Chapelle, of a heart supposed to be that of Saint Louis, has given rise to a long correspondence between M. Letronne and M. Le Prévost: the former supporting the original supposition and the latter combating it with much learning and ingenuity.

**Fraudulent Sales.**—At a late sale of the pictures and drawings of J. B. Greuze, it was discovered that many of the works submitted were not by this artist, but by members of his school: a false attribution, which caused intending purchasers to doubt the authenticity of others. The most remarkable and barefaced attempt at imposition was in the case of two portraits, said by the vendors to be those of Napoleon and Talleyrand—between the legs of the latter was a large sabre and appendages, but little in harmony with his habits.

A monument of white marble has been erected to the memory of Marshal Moncey, in the Church of the Invalides, of which institution he was governor at the time of his decease.

**Painting on Glass.**—M. Sami de Mozan, who has been occupied during some years at Toulouse, has just finished the windows of the Cathedral of Agen. The designs are commemorative of the principal events of the lives of Saints Caprais, Stephen, Vincent, and other patrons of this church, which is of the architecture of the tenth century.

The Municipal Council of the city of Paris have voted the funds necessary for the completion of the façade of the Church of St. Vincent-de-Paul, and for the erection of six large ornamental figures. The sculptors are not yet selected.

**Nicolas Poussin.**—Les Andelys, the birthplace of this great artist, is of itself too poor to erect a monument to his memory. Contributions have however been gathered among the inhabitants, whose efforts are seconded by a commission formed under the auspices of the Minister of the Interior, composed of deputies, and presided over by the Duc de Broglie. Many of our own great men had for their birthplaces, wealthy cities, but there lives among us little of that compatriotic pride and gratitude which loves to do honour to worth departed.

**Pseudo-Originals.**—A picture dealer who was acquainted with Mignard, having announced that he had received from Italy a beautiful Magdalen by Guido, all the amateurs in Paris crowded to see it. It was ultimately sold for 2000 francs (£80): and some time afterwards the purchaser was informed that he had been duped, the picture being the work of Mignard, whereon he immediately waited on Mignard, who referred him to Lebrun, as fully qualified to decide the matter. The amateur invited Mignard and Lebrun to dine



with him, and the latter of the guests having some time considered the work, pronounced it positively to be a production of Guido. Mignard being invited to give an opinion—"This Magdalen," said he, "is by me, and if proof of the fact be wanting, there is painted under the hair of the fair penitent the beret of a cardinal;" which he immediately proceeded to show by rubbing a portion of the hair with some oil. "Be it so," said Lebrun, somewhat mortified, "continue to paint Guidos, and discontinue your Mignards."

**ANGERS.**—A monument is about to be erected in this city to the memory of General Beaufort. M. David is commissioned for the work. At the recent session of the Scientific Congress of France, the following subjects among others were discussed:—"The law—by virtue of which have been successively developed Architecture, Sculpture, Painting, and Music." "Does not Christian Art offer in its phases, points to which the mind ought especially to attach itself in the creation of new works?" Papers were also read on the relative effect of painting and sculpture—the results of the provincial exhibitions—the uses of the grotesque in Art, &c., &c.

**TOULOUSE.**—The Academy of Floral Games propose for the competition of 1844 an Eulogium on Dante. The prize will be an eglantine of gold of the value of 450 francs.

**GERMANY.—BERLIN.**—Another museum—being the third, is about to be formed here, and the famous Raczinsky collection is about to be arranged in a gallery especially provided for it. In order to attach Cornelius to Berlin, the King has assigned him a property in a new quarter of the city. In one of the new squares a monument to Peace is being erected; it is to be a column of twenty feet in height, surmounted by a bronze statue of Victory, by Rauch, much in the style of the works executed by him for the Walhalla at Munich.

**Elections.**—At a late general assembly of the Royal Prussian Academy of Arts, fourteen new members were elected; of these, five are historical painters, and among them the French artist Ingres; one sculptor, one architect, one engraver, three medallists, two lithographers, one carver on wood, and one painter of genre. The prices paid in Germany are by no means so high as in England; but from this announcement it would appear that encouragement is given in quarters most likely to make a grateful return. We cannot look forward to a future comparison without real misgivings: among ourselves the proportions would have been reversed—five professors of genre, one painter of history, or, most probably, the whole six would have been genre painters.

**Beethoven.**—The drawings for the monument of Beethoven by the sculptor Hahnel have been exhibited. The pedestal of the statue will be ornamented with four medallions, in which will be represented by allegorical figures, sacred, lyric, dramatic and instrumental music.

The Professor Begas has been commissioned to execute portraits of the most famous living Prussians, but it is not yet determined whether they shall be painted in series or collectively. It has been suggested to adopt the method of Holbein—that of grouping many upon one canvas, as seen in the Barber Surgeons' Hall in London.

**Erasmus.**—In a paper contributed to the "Kunstblatt," we find this time-honoured name among those of members of the schools of the Low Countries. It is said by Houbraken and Dirk Van Blayswick, that he studied painting in his youth, and they mention a 'Crucifixion' executed by him after his travels through Germany, France, and Italy, with Bishop Kamerik. This curious work is in the Stein convent near Gouda, and bears the following legend:—"Hec Desiderius—ne spernas—pinxit Erasmus olim in Steineo quando latebat agro."

**Numismatic Eccentricities.**—A discussion has arisen between the numismatists of Berlin and Paris, in consequence of an article which appeared in the "Revue Numismatique." These disputes are not only amusing but profitable to those of the public interested in antiquities who are likely to become the dupes of dealers in false coins. In a letter on this subject the following passage occurs:—"Denon entertained the ingenious idea of imitating for the new Queen, Caroline Murat, the antique coinage of Naples. He caused therefore to

be struck a small medal, bearing on the obverse the portrait of the Queen, and the legend KAPOAINH BAZIAEΞA, and on the reverse the bull with the human head, crowned by Victory." This whim of M. Denon has elicited in the controversy much curious information with respect to the manner of counterfeiting ancient coins.

**CASSEL.**—At a recent sitting of the Academy of Fine Arts, it was determined that Cornelius, Schadow, and Thorwaldsen should be invited to become members.

**FRANKFORT.**—Launitz is occupied on a monument which is to be erected in the Rinmarkt, in memory of the invention of printing. We know not what relations exist between the city of Frankfort and the discovery of typography, but it is commonly understood that Strasburg and Mayence were the places of residence of Guttenberg when busied with his wooden types.

The last oil picture of Philip Veit is a repetition of his fresco, 'Germania,' so well known from the engraving. This work is destined for Brunswick, and differs from the fresco, inasmuch as to the sublime beauty of the original is added a charm of colour and power of expression which place it among the most beautiful of modern works of Art. It is however to be lamented that this admirable production has been so injured in its transport as to render restoration necessary. Veit has also painted two pictures for the Hall of the Emperors: these are Otho I. and Henry VII., presented by the Kings of Prussia and of the Netherlands.

The new exchange by Stülen is nearly completed. It is an imposing edifice, very solidly built of freestone of two colours, reddish and grey of a greenish tone. It is to be regretted that this fine building has been erected on a site so surrounded by other buildings, which negative that effect which such a building would have produced had it been otherwise situated. Of the statues by which it is to be ornamented, two are already placed at the entrance, these are 'Prudence and Hope'—others, representing Commerce, and the great divisions of the Earth, will be placed on high pilasters, and occupy positions in the facade.

The colossal statue of Charlemagne, left unfinished by Wendelstadt, is completed, and will soon be raised to its destined site on the bridge over the Main.

**The Monument of Goethe.**—A place is appointed for this memorial in the square near the theatre, as an experiment with respect to diminishing the circulation of vehicles in that quarter, but whether the situation is the most eligible is another question. Goethe himself would find but little gratification in the contemplation of the surrounding buildings and houses, and would rather have sought the walks of the west-end of the City, where also the most agreeable site would have been found for his statue.

**MUNICH.**—Professor Schnorr has been occupied ten years in the frescoes in the apartments leading to the throne-room of the Palace. These halls are three in number, each devoted to the life of one of the celebrities of German history: Charlemagne, Frederick Barbarossa, and Rudolph of Hapsburg. The Hall of Charlemagne is the last in course of execution: the narrative lies in a series of twelve pictures, the subjects of which are 'Charlemagne at the age of eleven years receiving the bonage of the spiritual and temporal ranks'; 'Refusing the proposition of the King of the Lombards'; 'His first battle with the Saxons'; 'Drives the Lombards out of Germany'; 'Entrance into Rome'; 'Capture of Saragossa,' &c. &c. The execution of these works has been singularly rapid: the artist being of course assisted by his pupils.

**VIENNA.**—It is evident from every exhibition that Austria is behind the other European powers in the formation of a school of painting, notwithstanding the encouragement of the Government and the number of native artists. We see here little but landscape, genre, and portrait. Some, however, of the Austrian painters have made reputations which have spread throughout Germany, as Schœdeberger, Steinfeld, and Sattler. Many artists have devoted themselves to animal painting, the chief of whom is, perhaps, Ranft, surnamed 'the Raffaele of the dogs.' Our own Hogarth seems to be a great favourite among the Austrian artists, if we may judge by the many imitations of his style exhibited this year.

**DUSSELDORF.**—The exhibition of the present year is much less important than those of past seasons, in consequence of so many of the most distinguished painters being occupied in extensive fresco commissions. It is, however, not wanting in works of high merit, inasmuch as far to excel the exhibitions of the other Rhenish cities. Among the historical works, two pictures of the same subject are of great excellence: 'The Attempt by Peter Veneis on the Life of the Emperor Frederick II. by Poison.' The names of the artists are Schrader and Kiderich. Both pictures are good, though differently treated. The work of the former is strikingly dramatic, while the other is strongly epic in its sentiment. 'Semiramis,' by Kohler, is a work which even excels his picture of the 'Discovery of Moses,' upon which his reputation is founded. Zimmermann exhibits 'Judith with the Head of Holofernes.' Siegert, a debutant of Neuwied, has produced a picture bespeaking a talent which will soon raise the artist to distinction: the subject is 'Luther at Worms.' By Benzon, is exhibited 'The Death of Saint Canute,' a composition full of movement and power of expression. Among the landscape painters, Schirmer, Pose, Lange, Scheirs, &c., are pre-eminently distinguished.

**RUSSIA.—ST. PETERSBURGH.**—The Emperor has conferred on the architect, Von Klenze, the honours of the Order of St. Stanislaus, first class, as a mark of approbation of his design for the construction of the museum in the Winter Palace. The celebrated French painter, Horace Vernet, has also received the insignia of the Order of St. Anne, second class.

**SWITZERLAND.—GENEVA.**—M. Roulez, professor of Archaeology in the University of this city, has published recently a work, the result of long and intense study, on the subject of "Ancient Vases, and the Signification of the Designs and Ornaments found upon them." Among the curious facts brought forward by this writer, it is mentioned that in the collection of the Chevalier Pizzati at Florence there is a vase on which is represented the 'Judgm. of Paris,' wherein the artist, contrary to mythological tradition, does not cause the apple to be given to Venus but to Juno. There can be no doubt with respect to the intention of the artist, because Juno is easily recognised by her diadem, her veil, long tunic, and sceptre. Venus is equally distinguishable by the myrtle branch which she holds in her hand. M. Roulez explains this design, by attributing it to an artist of the sect of the Sophists; because with this sect it was a principle to combat all received opinions. Thus have they attempted to establish Helena as a model of conjugal virtue, as, according to certain of the writers of the sect, it was only a semblance of Helena that was sent to Troy by Jupiter to excite discord. It is not then extraordinary that these writers should attempt to represent Paris as a hero, for such would seem to be the character here given to the young Trojan.

**ITALY.—ROME.**—The public attention has been excited by the results of the researches prosecuted in the necropolis of Veii and elsewhere. In the last tomb which was opened there were discovered, besides portraits of men and horses on the walls, figures of animals painted with fantastic colours, as in modern arabesques.

**Ancient and Modern Sculptures.**—There have lately been despatched hence to France many large pieces of ancient and modern sculpture. Besides ancient bas-reliefs and columns of precious marble, which have been discovered at a great expense, there is also one of the most beautiful productions of Canova, 'Mars and Venus,' a group which the biographers of Canova have regarded as his *chef-d'œuvre*.

**Antique Remains.**—A publication of some magnitude has lately appeared on the plastic works of the ancients. It contains numerous lithographic plates of objects of curiosity, which have been collected from the ruins of Latium, Etruscan tombs, and in researches instituted on the site of ancient Rome. They consist of statues of all sizes, bas-reliefs, friezes, and of all similar ornaments employed by the ancients in the decoration of their houses. Among them is described, as existing at Ostia, the ornaments of an ancient residence, the ceiling of which is perfect, and affords an interesting example of the taste and elegance with which the ancients constructed their houses, even when employing the

most commonplace materials. The ceiling consists simply of brick, but it is as elaborately ornamented as the marble walls of a temple. Upon the bricks are inscribed the names of the Consuls Petinus and Ventidius Apronianus, a date which refers us to a flourishing period of Roman Art—the age of Adrian.

**FLORENCE.**—By the society who have charged themselves with the erection of monuments in memory of great men, two new statues have been added to those already placed in the Palace of the Uffizi—these are statues of Boccaccio and Orgagna. The latter stands opposite the Loggia, looking upwards as if contemplating his work. If the proposed number of these statues be completed, there will be twenty-eight—those of Dante, Michael Angelo, Leonardo da Vinci, and Lorenzo the Magnificent, are already placed.

**Galileo.**—By command of the Grand Duke an apartment has been formed in the Palace of the University, to be called the Tribune of Galileo, in which is placed the statue of the great astronomer. The eyes of the figure are directed upwards, and the mouth is partially open, as if about to announce the truths he discovered. The statue is accompanied by four busts—those of his friend the Benedictine Castelli, and of his pupils Cavalieri, Torricelli, and Viviani.

**Giotto and Dante.**—The recently-discovered fresco, by Giotto (according to Vasari), is in the chapel of the Palace of the Podesta, which, having been turned into a state prison, the work was not only forgotten, but even covered with whitewash, from which, thanks to the exertions of our countryman, Mr. Kirkup, it has been cleansed. This is the composition in which has been discovered a portrait of Dante in his youth, and of which a facsimile has already been exhibited at Berlin, before passing into the hands of Fischer for a lithograph.

**VERONA.**—In the Basilica of St. Stephen has been discovered a large fresco, by Giotto, the subject of which is the Crucifixion. The composition excites a particular interest, as containing a portrait of Dante in his youth. We presume that the work meant here is that lately discovered at Florence.

**VENICE.**—The monument of Titian, intended for the Church de' Frari, is in progress under the direction of the sculptor Zandomeneghi. It will stand opposite that of Canova.

**CARRARA.**—The increasing demand for statuary marble is a matter of surprise to all conversant with this market. It is probable, however, that the sales at this place will suffer some diminution from the opening of other quarries, especially those of Montignosa, which yield a stone of singular purity and brilliancy. The prices are, perhaps, now lower in England than they have ever been—bearing no comparison with those paid by Chantrey and other sculptors during the war. We would gladly, however, see even a further reduction, since so much stone turns out worthless even after the carving is far advanced.

**TURIN.**—The gallery has lately received valuable acquisitions in Raffaele's 'Madonna della Tenda,' two pictures by Guido, a battle by Vandermeulen, &c. &c.

**BOLOGNA.**—It has been determined to erect a monument to Rossini in the Philharmonic Lyceum of this city. It will represent the genius of music crowning the bust of the great composer. The artist is the Professor Baruzzi, of the School of the Fine Arts.

**PARMA.**—By order of the Grand Duchess the Chevalier Toschi is busied in making drawings after the famous frescoes of Correggio in the cathedral and the chapel of St. Paul.

**ANTWERP.**—The Council of the Royal Academy have determined upon the restoration of the pictures in their valuable museum, and the administration of the city has approved of this decision. This important operation has been confided to M. Paul Kiewerts, who commences with two pictures by Vandyck.

**Rubens.**—The statue of Rubens is at length placed upon the pedestal. The operation was performed quickly and with perfect success. It stands in the Place Verte, though a year or two ago, on the occasion of the Rubens festival, we remember seeing the model placed on the quay, facing the Scheldt. The statue is fourteen feet in height, and the entire monument measures thirty. The evening was

celebrated by an illumination by the inhabitants of the Place Verte, and the bands of the regiments in the garrison performed alternately during the evening.

**DENMARK.**—COPENHAGEN.—Among the most remarkable works of this exhibition may be mentioned two fragments of a large frieze, by Jerichau, representing the 'Marriage of Roxana,' 'Love Whetting his Arrows,' by Bissen; the bust of the deceased clay modeller, Weyse, by Kolberg; and a horse, life size, by Adelgunda Von Herbst. The most conspicuous of the landscapes are 'The Rocks of the Island of Moen,' by Garlitt; 'Etna, from Messina, at sunset,' by Kloss; 'Scene on the Danish Coast,' by Landby; 'Wood Scene,' by Stallgard. Among the genre subjects, the best are the scenes in Italy, by Sonne and Naadsig; 'The Tyrolean Bird Catcher,' by Schleisner, is an excellent picture. Other remarkable works, of a higher tone of Art, were—a 'Coronation,' by Court; the 'Death of Correggio,' by Kuchler; the 'Saviour blessing his Disciples,' by Müller. The walls were crowded with portraits, but there were few of high merit. The most striking of the architectural designs was the 'Observatory of Tycho Brahe,' at Prague, by Lossow.

**Golden Reliques.**—In Denmark many vessels and other objects of gold are found. The first discovery of this kind took place in 1685, when six urns were dug up in the island of Munko. The most valuable of these remains have lately been turned up by the plough, near Boeslunde, being two golden urns, which were imbedded in the soil within a few inches of the surface. No information can be gained as to the purpose for which these vessels have been constructed. They do not consist of pieces welded or otherwise joined, but of one single piece, hammered into form with an art so exquisite as to defy the imitation of the most accomplished workers in metals.

**ALGIERS.**—At Cherchel, which is undoubtedly the ancient Julia Casarea, a beautiful statue of white marble has been discovered. It is the figure of a youth, of from fourteen to fifteen years of age, life-sized and perfectly naked, sitting in the trunk of a tree, busied in extracting a thorn from his foot. The head and arms have long been wanting, as is seen from the colour of the fractures.

#### NECROLOGY.

**PARIS.**—M. Jean Pierre Cortot, sculptor, member of the Institute, professor at the school of Fine Arts, and officer of the Legion of Honour.

At the age of 92, M. Thomire, one of the most distinguished carvers of the French school. His works in wood, marble, and bronze are found among the most valuable acquisitions of the cabinets of Europe. From the condition of a simple artisan he raised himself by his talent to the consideration of a celebrated artist and the direction of an extensive establishment.

At the age of 40, the well known engraver Geille, whose loss is generally and deeply lamented. In 1832 he obtained, at Rome, the highest prize.

#### FRESCO PAINTING.

##### MR. WILSON'S REPORT.

WE continue this valuable "Report," and give Mr. Wilson's "Descriptions of Paintings in Fresco by different Masters."

##### TITIAN.

"The St. Christopher, on the wall of a back staircase in the Ducal Palace at Venice, is very rich in colour, but there is no tone in it that has not been obtained by means of the usual fresco colours. This picture has been painted with great rapidity, apparently in two days, as there are traces of joining in one place only. The outline has first been carelessly marked in with the point, without any cartoon, and the artist has altered it considerably as he painted. In some places parts of the drapery have been put in without any outline having previously been made, and the background has been hastily rubbed in at the same time with the figure, and is very slight and careless. Titian has hatched over a great part of this picture in a free but somewhat clumsy manner. The intonaco, which is about three-sixteenths of an inch in thickness, has fallen off in some places, showing that it was spread on the brick wall without any previous plastering.

"In the Capitolo di S. Antonio, at Padua, there

are three frescoes by Titian. The subject of the first is 'St. Anthony proving to a jealous Husband his Wife's innocence.' The effect of this picture is unsatisfactory; but on examination it appeared that the only pure parts are the heads of the lady and her female attendants, and some other more trifling portions: all the rest has been repainted, apparently in oil. The female heads are very fine in expression; and with regard to the mode of painting, the lights are loaded, the shades quite transparent, and the whole mechanical treatment is that of oil-painting.

"St. Anthony restoring a Criminal at the Intercession of his Mother.' This painting is in more perfect preservation; the landscape background only seems restored. Titian painted in fresco in a very sketchy manner, and, as has been remarked, with great rapidity, this picture having occupied a few days only. The drawing is careless, especially that of the extremities; the draperies are painted in a very slight manner, and the general effect of the picture is not striking. These frescoes look like ineffective works in oil. In these examples Titian has attained little beyond harmonious colour. Every part of these works is painted in a thin manner, the lights excepted. In the body of the youth he has availed himself of the colour of the intonaco in the half tints, the shadows being laid in with brown. Near this work there is another fresco by Titian, which, however, is in a very ruined state.

##### PORDENONE.

"There are some frescoes by this artist in the church of S. Rocco at Venice. Those behind the altar are remarkable for a washily slovenly appearance; the plaster is quite uneven, and the joinings are clumsily managed. Nothing can exceed the indifference which the Venetian artists have shown to such matters of practical detail. On one side of the nave there is a picture in oil, to which Pordenone has made an addition on each side in fresco. He has succeeded perfectly in so harmonizing the parts in fresco with the work in oil, that it is difficult to detect the difference; but on examination it may be observed that lakes are used in the oil-painting, whilst the reds in the fresco portions are earths only.

"The most interesting pictures in Piacenza are those by Pordenone in Sta. Maria in Campagna. On entering the church, immediately on the right hand there is a fresco representing one of the fathers of the church with infant angels around him. This picture would have been in perfect preservation had it not been wantonly injured, much of the lower part having been scraped off the wall. The flesh of the infant angels is painted with a luminous tint, and with a cool pearly tone in the shadows, and has been subsequently finished with a warm glazing; the result in this particular picture is a clearness, brilliancy, and pearly quality, which probably never has been excelled by any master of any school. The taste displayed in the drawing is like that of Correggio, but with more correctness; all the heads are excellent, and that of the father and the cherub to his right, are particularly remarkable. Fine in design, and exquisite in colour, this fresco may be ranked amongst the first productions of painting.

"The great dome of the church, the spandrels and soffits of the arches underneath, two smaller domes of side chapels, various pilasters, lunettes, and three great-wall spaces are painted by the same masterly hand. In these works, force of colour is carried as far as seems possible; and in that in the chapel of St. Catherine the success with which the aerial perspective is maintained, whilst bright and hot colours are used in the distance, is surprising. The forms are noble and finely designed, and some of the female figures are strikingly graceful and beautiful.

"The effect of colour is, in a great measure, produced by Pordenone's remarkable glazing process, whatever that was. There is a full body of colour underneath, in which the marks of the brush are seen, leaving deep furrows: over all, a quantity of warm glazing is laid on most unsparsingly; it may be seen filling the markings of the brush; and the articulations of the fingers and the nails are made out with it in hands which are drawn with the vigour of a Buonarroti.

"In some parts of the draperies this glazing is partially removed, and, if I was not misled by the present state of the pictures, these parts have been painted flat with the local tint, the shadows being



merely indicated with a somewhat darker shade of the same hue, and the whole has then been completed with powerful glazing.

"This mode of painting stands quite as well as fresco; but it is to be remarked that these pictures, with the exception of the first mentioned, in which there happens to be much naked flesh, have not the luminous quality of fresco, and cannot be viewed as successful applications of painting to architecture.

#### PAUL VERONESE.

"The frescoes by this artist in the church of St. Sebastian in Venice are entirely obliterated by damp, and those in the Ducal Palace have faded so as to be nearly invisible; those at Castelfranco have also faded greatly, and Paul Veronese is the only artist whose frescoes have sometimes decayed in so remarkable a manner; but in the Villa Maser, near Biadine, he has left works which excel in some respects his paintings in oil (or apparently in oil, for it may be suspected that many, if not most of his pictures, are in distemper), and place him in a high position as a fresco painter. The Villa Maser was built from designs by Palladio, and was once the habitation and property of Mannini, the last of the Venetian doges; it is now the property of Signor Colferai. In this villa there are eight rooms painted by Paul Veronese in fresco. These paintings are in perfect preservation, one only being a little injured by damp, which has accidentally penetrated through a broken tile. The greatest care has been taken in the construction of the arched ceilings, which are composed of centerings 13½ inches deep by 2 inches, in two thicknesses, to the under side of which are nailed laths of poplar 3 inches by 1 inch, and on these the plaster is laid (see fig. 7), the interstices between giving an excellent key to the lime; the upper side is also carefully plastered, and the whole has a boarded flooring over, a precaution evidently against the risk of people passing over the ceilings; the roof is carefully constructed with tiles laid under the usual roof tiles, and at right angles to the timbers, as before described.

"The qualities in colour, which are common in Paul Veronese's oil pictures, are exhibited in these frescoes, and in some parts with even superior brilliancy. The works are chiefly distinguished by great clearness of effect, but are too slightly executed; the draperies may be said to be washed in rather than painted; still there is great mastery in the manipulation. The heads are very carefully executed, and parts of the flesh may be said to be perfectly painted; the extremities, as usual with this artist, are indifferently treated. There is much loading in the lights, and a little hatching in parts, but freely and effectively introduced where he thought it might have an advantageous effect, unlike other frescoes by Pellegrini in the same building, which are disagreeably hatched all over, as if he could not manage his materials.

"In the arrangement of these frescoes much bad taste has been exhibited by the artist: he has not at all considered architectural propriety of design, but in other respects these remarkable works are worthy of attentive study.

"The usual fresco colours have been used, with one exception, viz., a bright yellow, like chrome, which has turned quite black in the high lights, although it has not changed where there is less lime in it. The blue has come off entirely in some parts, and has evidently been laid on when the figures were finished and the lime too dry, so that, not being incorporated, it has come off in powder; in other parts, where the artist has evidently been obliged to use it first, it is perfectly preserved.

"There are some remarkable landscapes by Paul Veronese in fresco in this villa, in which much ability is shown: in these and in the backgrounds of the other paintings the most poetical effects are produced; a play of light and shadow, finely toned clouds, rainbows, and rays of light are introduced with successful mastery, exhibiting, in a varied and remarkable degree, the powers of fresco.

#### GIROLAMO DA' LIBRI.

"At Verona there is a fine fresco by this artist on the wall of a house. It appears that his subject required much red in the dresses of the figures, and in painting the Madonna in the centre, he has departed from prescriptive custom, and has made her garment yellow instead of red; her mantle seems to be black, but may originally have been a deep blue.

#### TINTORETTO.

"There are some frescoes on the ceiling of the 'Sala delle Quattro Porte,' in the Ducal Palace at Venice, by this artist; they are remarkable for richness and depth of colour, and are well preserved.

#### LUINI.

"In the Brera, at Milan, there are a number of frescoes by different Lombard masters, some on the walls, which have been sawn from their places, and others which have been transferred to panel. The most important of these frescoes are those by Luini, which are of a very fine quality. They are, generally speaking, painted thinly and with great freedom; but although there is evidence of his having painted with great rapidity, he displays great mastery in drawing. There is much less labour than in his oil pictures, but still to these last the frescoes bear a general resemblance. The backgrounds are mostly light, although in some paintings he has relieved the figures upon dark grounds; but there is no attempt to gain depth, which was evidently the object of the Venetian painters; on the contrary, Luini has gone into the opposite extreme in several of his works; in others, however, there is much power, attained perhaps on a better principle than in the frescoes of Titian and others of the Venetian school; there is no confusion of tones, but that distinctness which is essential to the effect of frescoes is preserved. The execution is light and graceful, quite unlike that of the present German school, which is comparatively laboured and heavy.

"It is evident that Luini painted in fresco with great rapidity, executing more indeed than an entire figure, the size of life, in one day, and he certainly did not prepare cartoons, at least not for his small works. The painting may be compared to that of Rubens; it is juicy, transparent, and clear. There are, also, portions which resemble the execution of the antique decorative paintings seen in Pompeii and elsewhere. Thus, outlines are often strongly indicated with some dark warm colour; hatching is occasionally used, and dark touches in the shadows are put in freely. Richness is attained by transparency. The drapery in a picture of St. Anna is red, and is transparent in the lights; although white is evidently mixed with it, yet a glazed appearance is given; the shadows are of the same red, laid on thickly, and no other colours are used in the darkest parts, merely the red in its pure state (this was the system of the early masters); breadth and a dignified repose are the result. The landscape backgrounds are like the hasty sketches which an artist sometimes makes in water-colour from nature.

"There is very little blue in these pictures; the skies are whitish and warm, with a mere indication of blue in some parts.

"In S. Maurizio, in Milan, there are a number of frescoes by Luini; many of them are in his finest manner, and in some he rivals Titian in power and harmony of colouring, whilst he surpasses him in purity of design. This great artist unquestionably exhibits far higher powers in fresco than in oil; in fresco he is noble, dignified, and free, and has displayed a conception of beauty in his female heads that perhaps never has been surpassed by any other artist.

"The frescoes in S. Maurizio would have been in fine order had it not been for the barbarous hand of man: the blues have been scraped off for the value of the ultramarine, and so has the gold with which parts were touched.

"At Saronno, near Milan, are also some fine frescoes by Luini; his best works are said to be at Lugano.

#### GUERCINO.

"In the cathedral at Piacenza are some admirable frescoes by this artist. He gives at all times too picturesque a character to his subjects to attain much elevation, but here he has, to a certain extent, risen above this; he appears, as usual, a great master of light and shade, is powerful in his tones and delicate in his reflected lights, and in these qualities he is as perfect in fresco as in oil-painting.

#### RAZZI.

"In the gallery at Siena is preserved the remarkable fresco of 'Christ tied to the Column,' painted by Razzi. This artist, like many others, seems to have prepared no cartoons, but has indicated his subject on the wet intonaco at once with a few lines, trusting to his mastery with the

brush. In the picture in question the head, although carelessly outlined in the first place, is painted with the most touching expression of grief and suffering; the body, which has hardly been drawn in at all, is finely executed, and is soft, fleshy, and true to nature. The artist seems to have painted with a considerable body of colour; the lights are pure flesh-tints, the half-tints are of that greenish hue seen in Siennese pictures; the shadows of a warmish tone; the whole figure has been painted in one day, and after laying it in, in the manner above described, he appears to have glazed the whole with 'terra rossa' (the plaster still being wet), thus giving richness and warmth, using more or less colour as appeared necessary, and varying his touch to suit his forms. He appears also, in finishing, to have strengthened his outline in parts with a warm brown, and to have thrown in a little of the same colour into the darker part of his shadows to give clearness to his reflected lights. By this system of painting he succeeded in obtaining richness, warmth, clearness. The drawing of Razzi has been criticised, yet it is often very beautiful, full, and graceful, and his frequent failures must rather be attributed to his careless impatience than to incapacity. He almost ranks with Raffaele and Luini in his representation of female beauty; this is shown in his St. Catherine, in S. Domenico at Siena. Whilst he has left some fine works, he has also left some very indifferent ones, of which class those in the Farnesina at Rome are examples.

#### BECCAFUMI.

"There are some frescoes by this artist in a hall of the Palazzo della Repubblica in Siena, which, although in a bad, mannered style, must be mentioned as instances of the softness which may be attained in fresco.

"Further observations on the works of the great masters who have painted in fresco would swell these notes to unreasonable length. I have been induced to select the works of the artists whom I have mentioned, as in them qualities are exemplified which in England have apparently been deemed incompatible with fresco.

"A brief description of the ornamental frescoes in the loggia of the Vatican may be here added as illustrating the mode of conducting works of this description.

"The Cavaliere Agricola obligingly showed me some pieces of plaster that had fallen down in the upper loggia of the Vatican, originally painted by Giovanni da Udine, and lately restored.

"The coats of mortar have been before described (see p. 23). On this preparation the ornaments were partly painted in fresco and partly in distemper, or in 'fresco-secco'; the dust used in pouncing is distinctly seen attached to the intonaco, which proves that it was wet when the pouncing took place. A number of hands must have been employed, and the division of labour and contrivances to paint fast are apparent from various circumstances.

"In small panels with arabesques upon them, the tint of the ground was first laid in, in fresco, and then the ornaments were painted over this in distemper, and no other process could be adopted; it is manifestly impossible to paint delicate ornaments on a coloured ground in fresco. The bunches of fruit and flowers at the sides of the windows were carried as far as possible in fresco; the joinings going right across at regular intervals are distinctly visible: first the ground was laid in red, then the fruit, &c., painted, and the blue background was subsequently added.

"In drawing in these ornaments parts were pounced; parts, as has already been stated, were pricked; some parts were put in with the stylus with a cartoon; and the geometrical lines of architectural ornaments were ruled in without the cartoon being interposed; these lines prove that the paintings were, at all events, begun in fresco, and the joinings in the pilasters show this also; it likewise appears that each pilaster occupied seven days in painting.

"That lime with marble dust does not make a good intonaco is proved by these works; the paint in many places has fallen off entirely. The part where it has been being rougher than the surrounding white plaster, the effect now is like that of damask. An intonaco of this kind sets too fast, but the whole preparation has evidently been made to imitate that in the Baths of Titus, which it precisely resembles; the arabesques have, in like man-

ner, manifestly been painted so as to imitate, as closely as possible, the loaded painting of the ancients, and these arabesques tend to prove that the old paintings of the same kind were not in any respect frescoes.

#### EFFECT OF STAINED GLASS ON PAINTINGS.

"A few facts and observations connected with the employment of stained glass in rooms with paintings in them may not be unimportant, as an opinion has been expressed that windows coloured in any degree are incompatible with paintings in rooms so lighted. It rather appears, however, from many instances, that stained glass may be sometimes so employed with great advantage; and that the excess of light may be thus subdued or otherwise modified so as to produce the most pleasing effect.

"In the cathedral at Munich the windows are coloured to a certain height, and although the effect is far from pleasing considered in itself, yet it is very useful as regards the pictures in the church, as the light is brought in from above in an advantageous manner.

"At Saronno, near Milan, there are two small frescoes by Luini, with a coloured circular window between. The pictures are lighted by a window on one side, and could not be seen at all but for the exclusion of white light by the coloured glass in the centre window. In S. Patrizio, at Bologna, there is an altar-piece under a window filled with richly stained glass; the picture is well lighted from an opposite window, but if the window over it had been of white glass, it would have been impossible to see the picture, which is very dark. The sun happened to shine through the rich hues of the window above, and I observed here, as I had previously remarked at Saronno, that the picture did not suffer in consequence.

"At Assisi, in the upper church, all the windows (one excepted, over the door,) are coloured, but in those which are painted, much of the glass is left white; the light is weak in this church, and it is thus apparent that it does not always answer to tint all the windows, even although pure light is partially admitted; but, where the light is sufficient, every window in a room with paintings may have a certain proportion of stained glass in it, provided pure light be not altogether excluded. It may be objected that coloured rays will be thrown on the frescoes when the sun shines; but white rays are quite as objectionable, and besides, frescoes never should be placed where the sun can shine upon them, as, like other pictures, they fade sooner or later under its influence; coloured glass in such a case might be an advantage, and the inconvenience from the coloured rays would be temporary.\*

#### FRESCO-SECCO.

"Certain processes of painting allied to fresco having been referred to in the foregoing statement, it may be desirable to add a brief account of them.

"The early mural pictures, although commenced in fresco, were, as before observed, usually finished in distemper, and the vehicle employed was a mixture of yolk of egg and vinegar. This mode of painting was adopted also on panel and on canvas; and it is probable that many Venetian pictures, supposed to be entirely in oil, were painted in this manner, and then glazed and finished with oil colour.

"There can be no doubt of the durability of this mode of painting on walls, as there are many well-preserved examples of it by the early masters; but I am unable to quote any instance of the successful adoption of the process in modern times. Professor Overbeck informed me that he painted in this manner at Assisi, but that it was necessary to lay a ground of whiting on the wall in the first place—a process which is manifestly objectionable, and not in accordance with ancient practice.†

"An Italian artist informed me that it is necessary first to give the wall a coat of strong size, and then to give it a second coat mixed with the yolk of egg and vinegar.\*

\* The example of stained glass in the windows which originally lighted Raffaele's frescoes in the Vatican has been before referred to (First Report, p. 20, note). In the church of St. Vincent de Paul at Paris, now approaching its completion, the windows which will throw light on the paintings are to be partially coloured; the other windows are to be entirely coloured.

† See the First Report, p. 33, note 4.

"Another mode of painting, of which there appear to be a few early examples, and of which there are many later ones, is called by the Italians fresco-secco. I was informed that a large painting by Orgagna, in the church of Sta. Maria Novella, is in fresco-secco. I examined it, but hesitate to pronounce an opinion.

"The later masters painted extensive works in this manner: the ceiling of the great hall in the Barberini Palace in Rome appears to me to be in fresco-secco; and in Rome, Florence, and Genoa, the ceilings of most of the palaces are covered with paintings executed in this manner; it is the mode of painting still adopted in Italy for nearly all decorative purposes, is easy of execution, and unquestionably durable, whilst it is certainly the most economical process which can be followed.

"Fresco-secco has been practised for some time in Munich: the ceilings of corridors and loggias and those of staircases, are thus painted in the palace; and the Chevalier Von Klenze, who first introduced the process at Munich, is satisfied with the experiments which have been there made with it.

"The following is a description of the method. The plastering of the wall having been completed, and lime and sand only having been used for the last coat, the whole is allowed to dry thoroughly. When a wall is intended to be painted, the surface of the lime is rubbed with pumice-stone, and on the evening of the day preceding that on which the painting is to be commenced, the plaster is thoroughly washed with water, with which a little lime has been mixed. The wall is again wetted next morning, and then the cartoons are fastened up and the outline is pounced. The artist then begins to paint. The colours are the same as those used in fresco-buono,\* and are mixed with water in the same way, lime being used for the white.

"If the wall should become too dry, a syringe, having many fine holes at the end, is used to wet it. Work done in this way will bear to be washed as well as real fresco, and is as durable: for ornament it is a better method than real fresco, as in the latter art it is quite impossible to make the joinings at outlines, owing to the complicated forms of ornaments; on this account walls thus decorated in real fresco present an unsatisfactory appearance. The joinings are particularly observable in the loggie of the Vatican.

"Painting in fresco-secco can be quitted and resumed at any point. The artist need not rigidly calculate his day's work, and can always keep the plaster in a good state for working on. But whilst it offers these advantages, and is particularly useful where mere ornamental painting is alone contemplated, it is in every important respect an inferior art to real fresco. Paintings executed in this mode are ever heavy and opaque, whereas fresco is light and transparent. Fresco-secco has been chiefly adopted by late and inferior masters, and none of the works executed in this manner are of great reputation. The early pictures which are designated by the Italians as works in fresco-secco, are not probably executed in this manner. The method may have been adopted in repainting parts, and this may have led to the idea that entire works were thus executed.

"Fresco-secco is extensively used in Italy at present, and with great success: the chiaro-scuro decorations executed in this manner are excellent; but I found that at Milan, where I had an opportunity of examining some specimens, it did not bear washing like the Munich process. The method seemed the same, but the result differed in this respect, and I had no opportunity of seeing the actual process of paintings executed in this mode in any other part of Italy.

"At Genoa, where the paintings in the churches and palaces have no claim to be called frescoes, although generally so described, a compound process has been followed in their execution. They were all commenced, or partly commenced, in fresco, but were finished in distemper, and size has been used for mixing the colours, as they can easily be removed by washing. The object of the Genoese artists has been to supply the fancied deficiencies of fresco-painting in point of colour; but, although they have succeeded in making use of vermilion, brilliant green, and bright yellow,

\* Fresco-buono, or buon-fresco, is the ordinary term for the regular process as opposed to fresco-secco.

they have not produced satisfactory works of Art. The paintings are garish, and out of harmony; the colours subsequently added in distemper do not harmonize with those previously used in fresco, and the general effect is totally devoid of that transparency which is distinctive of good fresco-painting. The Genoese have brought fresco down to the level of mere size-painting; and the works which they have left are proofs of the danger of carrying the practice of retouching too far.

"In the Doria Palace instances occur in which it may be observed that the entire picture was not prepared in fresco and then retouched in distemper, but that portions were painted in fresco, and then, the plaster being allowed to dry, the remaining portions, not previously touched when wet, were begun and finished in distemper. Pierino del Vaga, or perhaps Pordenone, who painted in the same palace, may have introduced this practice as well as others equally objectionable.

"CHARLES H. WILSON."

#### THE NOMENCLATURE OF PICTORIAL ART.

##### PART III.—FINISH.

SIR,—There is no one quality amongst the many constituents of a fine picture so generally misunderstood and unappreciated as finish. The reason may be, that what consumes most time, exerts most intellect, and on which is devoted most labour, is not apparent or superficial. These are pure, expressive, and compact invention, as to the admissibility of objects absolutely necessary to the development of an incident; their most appropriate and pictorial arrangement, their expression individually, and the augmentation of the general expression of the subject itself by means of colour and chiaro-scuro, completed by a characteristical manipulation, and appropriate adaptation of manner.

These things are overlooked and unappreciated by the public, who more than ever are the arbiters in matters of Art, and judge of the consummate completion of a work superficially rather than by way of analysis; a much easier path to tread, though an erroneous one in forming an estimate of things requiring intellect in their production; and more satisfactory to those who enjoy, than to those who create them.

The painter and true connoisseur, however, have quite another mode of looking at and judging of things common to Art, and of concluding as to what degree of finish to assign them.

The public, for instance, in examining a number of figures in outline, would, perhaps, assign the greatest finish to the one which may be bounded by the finest, most even, and smooth line; while the connoisseur would be entirely guided by the extreme purity of form, appropriateness of expression, flexible and easy movement, and grand and natural impulse and action, notwithstanding, perhaps, the outline may have some ruggedness and asperity in its execution. Such a figure may have consumed a month in its finish, and the one chosen by the public a morning.

As regards a finished work, the public would again most likely assign the quality of finish to one conducted upon very different principles than would regulate the decision of a connoisseur or artist; and it may not at first sight appear to be very wide of a correct opinion, to assign the greatest finish to that work, amongst others, which should either display the greatest number of touches upon a given space, or that extreme smoothness, on the contrary, which creates an impression of the greatest care and elaboration.

These two states of the surface of a picture, indeed, are more than any others prized by those persons who, knowing nothing or little of the true objects or resources of Art, are very naturally prone to consider it—with jewellery—a production for merely ornamental purposes, and to give the preference to works which may present the greatest display of qualities easily achievable by boys, to the neglect of others, rarely, and never but with difficulty, realized by the veterans in Art.

The term *detail* would, by artists, be more generally given to that minute manipulation which the public consider finish; for it is evident that a picture may be very highly detailed, and still (speaking of figures) want matured invention, appropriate composition, pure and characteristic



form, just expression, and naturally impulsive action; besides many of the higher technical qualities, without which many of the first-named may remain unappreciated. Finish requires brains of a high intellectual order and cultivation; detail may be managed by hands and eyes alone.

If by finish is meant completeness (of which detail must be considered a technical portion only), anything immature, crude, and incomplete, from the outline to the consummation of the pictorial whole, must be allowed unfinished, notwithstanding it have the detail of the inimitable Dow, or his metallic and repulsive rival Miens; and it will not, I think, be advancing more than many will at once feel inclined to allow, to say, that some outlines may have more finish, completeness, and perfect meaning and expression, than some pictures upon which may have been lavished a distressing and confused amount of detail.

Correct tone, aerial phenomena, with light and shade, may be considered the *passive*, while detail may claim to be the *active*, state of finish; but it is necessary to guard against the danger of suppressing the superior beauties of the first three, by unduly cultivating the latter.

It must be borne in mind that the first three qualities, while they are extremely difficult of achievement, are chiefly, if not solely, instrumental in realizing all the expression and fine passion and feeling of which the highest grade of landscape is susceptible, and over which the first landscape painters have been so emulous to obtain a mastery, some even to very nearly an exclusion of detail, which though essentially necessary in identifying objects, has always been found, in a great measure, subversive of those elevated impressions which are at once the great object and stamp of a superior mind.

Detail may be considered the orthography of Art, and its vocabulary; may it not have also its tautology? If so, an over-detailed object or passage may be called a piece of pictorial tautology, and capable of receiving improvement by being pruned and purified of its exuberant touches; thus adding finish or completeness by extracting detail, as a piece of writing may be made more finished by striking out the useless verbiage. If the value of a book be measured by the number of ideas, rather than the number of words, I see no tangible reason why a picture should not have its merits tested rather by the number of its impressions than that of its touches. And I think it is impossible to resist the conviction that one touch of the pencil more than may be necessary to realize the identity of any object, is not less an unnecessary and irritating intrusion on the attention of the spectator, than a mark of either weakness, immaturity, bad taste, or caprice in the painter; and in the same proportion as the subject becomes elevated in character, the more must this be felt. The works of the greatest painters, and their high and increasing estimation by the true connoisseur, prove this.

The detail of Claude, careful as it is, has been transcended by innumerable inferior painters, but they have never equalled this prince of landscape painters in general and accomplished finish. They have stopped where Claude had started; and while he left them grovelling amongst docks and toadstools, or labouring amongst the intricacies of trees with their stems and leaf-stalks, he soared into the regions of pure air, and floated with an easy and graceful wing over immeasurable distances, and brought down the golden effulgence of heaven on the sunny breasts of the far-off pastoral islands; creating pictorial banquets for the minds of princes and nobles, while his cold and passionless rivals were serving up sour and raw feasts for the future cannibal picture dealer, and his unwary collector.

The dealer, however, of 1843, with his patron, know well how to distinguish between the superficially detailed and the accomplished work, and proves his estimation of high works by according to them high praise with high prices; and if a painter of promise place his light under a bushel, the dealer soon exposes it in the galleries of the great. He unlocks the studio of the most retired, and the connoisseur thinks himself fortunate if he get there before him.

There is, however, in some painters, a nice discrimination and appropriateness in the quantity of detail, which adjusts itself with a felicitous precision to the highest as well as the lowest subject.

Amongst them are Raffaele, in the grand style of history; and at the other extreme, Dow in the low familiar: their manners are as dissimilar as they are appropriate to the subjects of either master. They evidently did not paint at the public for an income, but from an intense and natural feeling for their different branches of Art; and their constant and unerring sense of the proper—their true genius—threw them, involuntarily, upon the most appropriate mode of consummating their different styles.

In grand landscape, we have Nicolo Poussin, and next below him, Gaspar. In the beautiful, or middle style, Claude stands by himself; the rich, and approaching a sensual style, falls to the share of Cuyp; and the low, to Hobbins and Ruysdael.

The works, again, of these six men—their finest works—bear the indubitable stamp of a distinct and generic dissimilarity, resulting from the same causes, and originating an appropriateness of sentiment to subject, through the means of just manner, which has placed them for ever upon the map of Art as great landmarks for future pictorial geographers.

The touch of Nicolo Poussin, for instance, has a fine determination; the general execution and finish are of a character that would be the destruction of any work not conceived in the sublimest truth. The tone of some of his landscapes creates a sensation of terror, and approaches the sublime nearer than the martyrdoms and massacres of many other fine painters.

If Gaspar did not equal him in this respect, his productions are nevertheless of the most manly character, full of the finest passages of the savage and melancholy pastoral, and sustained by an execution conceived in the utmost propriety. Those who sigh for more detail, have only to look at the works of his unfortunate imitators, who, by adding more leaves, fancied they were augmenting, while really debasing, the interest of the same fine scenes.

The style of Claude is essentially that of the beautiful; it stands nicely adjusted between the terrible or sublime, and the low or pretty, and is as far removed from the lofty conceptions of Nicolo Poussin as the manipulative dexterities of Ruysdael, and his innumerable fry of imitators, whose stitched and stippled styles of execution are as irritant to the eye as to common sense and pure taste.

Cuyp again, in his own peculiarly rich and luscious style, takes a distinct position, and has, up to the present time, kept it "against all comers." He is, however, treasured upon closely—on one side by Bosh, in his broad and best works, and by Wilson on the other: but the first falls short of that firmness and gelatinous impasto, the peculiar and ravishing charm of the bland Dutchman; and Wilson, while his works want that perfect feeling for composition discernable in all those of Cuyp, has failed in the complication and richness of texture, which would be as appropriate an embellishment to the subjects of one as the other. Perhaps the peculiar charm of Cuyp's works is the result of a nicely-discriminated subordination of all their qualities, and principally detail, to one principal and absorbing sentiment—that one sentiment of a rich repose.

Their horizons, for instance, are low, sometimes creating an impression of not only ranging along rich meadows or broad river-banks, but that the spectator must be in the enjoyment of a reclining, or even lying, position. The objects, introduced by this means assume a majestic elevation; and, instead of struggling for importance amongst detailed passages of equal consideration with themselves, are thrown against broad skies, and lifted above all surrounding influences. The air is generally still, and suffused with a dreamy richness; and a glow, which at once is felt not to be a matter of mere surface, but of width, breadth, and depth, far into, but through which you cannot see, pervading everything, it pervades yourself, and no inclination is felt but to prolong the soothing pleasure of basking in his rich sunshine, and, watching the passing sail, glide into the depth of his mysterious haze.

In these pictures the finish is perfect—consummate; the detail indiscernible until searched for; the textures solid and rich; and the air, instead of a thin curtain of colour, a perfect cube, in which every object has assigned it a distinct place.

Hobbins and Ruysdael (though practising the same style—that of low pastoral—and without

embellishing it with any of the more exciting phenomena of nature) have raised it above the ordinary level by the consummate propriety of their finish. Their lanes and village scenes and woody glades have all the simple quiet which, more than any other quality, are natural to them. They all display, and that in an extraordinary degree, that feeling and sentiment which one at once feels to be proper and *probable* rather than barely *possible* to them, and the result is natural and correct impression. Thus having their whole mind and purpose bent upon giving the general rather than particular, they have neither of them, in any picture I can recollect, ever been betrayed into that ornamental flourish and dexterity of execution by which other painters have endeavoured to give an extra and false impression to scenes improper for their reception. The finish in the pictures of these masters is also complete, to which the detail is subordinate, although carried to a great extent, particularly by Ruysdael.

In the works of these six great masters of nature neither the materials of the palette nor the mode of using them stare you in the face. They would seem never to have had them in view themselves. The subjects and the modes of treating them seem to have grown up side by side, and the executive portion to be the spontaneous production of the two.

It is a saying in some circles, "Beware of the man of one book," as indicating the unity of purpose of the individual. Artists may very properly exclaim, "Beware of the painter of one style." The chances certainly are two to one that he will make double the progress to the painter of two.

In looking again at the works of the men who have been just canvassed, it would certainly appear that they were individually painters of one style. Their daily work was in accordance with the impression of their whole lives. They were not turned from their course by the breath of every new patron that appeared; nor did they take harlequin leaps from one mode to another, according as gay or solemn, detailed or broad, finish was at a premium in the market of Art. They held on, some steadily and some majestically, in their different courses, working out eminence through their own strong feelings, by their own strong purpose.

I am, your obedient servant,

Walham-green, Fulham.

J. B. PYNE.

#### RECENT AND LIVING FOREIGN ARTISTS.

##### NO. IV.—SCHWANTHALER.

WHILE among ourselves sculpture has as yet but a very limited field, being chiefly confined to portrait-statuary, and to monuments—in the popular meaning of the term, rarely entering to any extent into architectural design as a characteristic element of it—the plastic art has, of late years, received great encouragement in Germany, where it has had opportunities of exercising itself in heroic and epic compositions of considerable magnitude, and thereby elevating itself into a more poetic sphere. It is true such direction may seem to many in this country to be, if not altogether false, more reprehensible than praiseworthy, inasmuch as it leads to the adoption of pagan ideas with pagan forms; and, instead of springing from amidst popular traditions, feelings, and sympathies, inspiration must be sought in classical myths and legends of an antiquity which we cannot in any way recognise as belonging to ourselves even by tradition.

Without attempting now to discuss that point, albeit of considerable interest just now, when Paganism and Christianity are regarded by many as antagonistic principles in Art, we may remark that, of the two, the pagan or classical accommodates itself more readily to plastic composition, though no doubt in a great measure because the artist finds a very great deal already established and prepared for him, and has rather to select and recombine than to invent and create. Be all this as it may, certain it is that not a few of the living artists of Germany, whether sculptors or painters, are ultra-Hellenic in taste, if not exactly exclusively so: nor is Schwantaler, one of the most eminent among the former, the least so of all.

Ludwig Michael Schwantaler, the youngest son of a family of sculptors at Ried, in the Inn district of Tyrol, was born at Munich, August 26,

1802, where it seems his father, Franz Schwanthaler, had settled in his profession, and he died there in 1821, with some reputation for talent and taste. As has been recorded by way of wonder of a great many other embryo artists, he attempted the "first" style of Art, in his urchin days, modelling or sketching—perhaps scrawling, all sorts of little figures and groups, battle-pieces not forgotten. This precocious dilettanteism was not, however, suffered to interrupt his school studies, which were of a kind to prepare him for his future career as an artist, by initiating him into classical lore. At the age of sixteen he determined upon following the hereditary profession of sculpture, and was accordingly placed in the Academy, but was so far from receiving any encouragement from its then director, Langer, as to be considered by him the reverse of "bright," on which account he did not attend there very diligently, preferring to pursue his studies at home. Nor was it very long before the death of his father compelled him to take upon himself the charge of carrying on his "concern" in order to support the family. He appears, however, to have done so with success, for in 1824 he received a commission from the then King, Maximilian, to model a *plateau* for a dinner service. This work, consisting of a series of bas-reliefs, extending altogether upwards of a hundred feet in length, afforded him an opportunity of displaying his fertility of invention, his knowledge of antiquity, and his technical skill, in a succession of groups from Grecian fable, setting forth the story of Prometheus, and that of the Titans. After this he resided for a while at Rome, where he improved himself under Thorwaldsen; and on his return to Munich established an *atelier* of his own, and subsequently became teacher of sculpture at the Academy. Among his earlier works of this period are the two Homeric bas-reliefs in the Trojan Hall of the Glyptothek, a favourite class of compositions with him, and the one wherein he has displayed both a master-mind and a master-hand; more especially in the magnificent frieze executed for a banqueting-room in Prince Maximilian's palace, representing the exploits and apotheosis of Bacchus, a work of which it has been said, that it would suffice for the apotheosis of its author. To that extensive piece of sculpture, whose total length amounts to not less than 150 feet, may be added the frieze in one of the upper apartments of the Neue Residenz. In this last, which is nearly of the same dimensions as the other, he has taken for his subject the history of Aphrodite, or the Grecian Venus. Though executed by other artists, many of the frescoes and encaustics in that palace are after his compositions—namely, the different series of subjects from the Greek poets, Orpheus, Hesiod, Pindar, Æschylus, Sophocles, and Aristophanes, which, taken collectively, manifest an astonishing prodigality of ideas, and energy of imagination—almost a mind saturated with the spirit of antique feeling and conceptions; which last remark may seem to many to carry with it more of reproach than encomium. There are those who represent artistic and poetic enthusiasm for the antique, as being essentially *Pagan* in feeling; and so it may be in some minds, yet assuredly not in all; at least we can oppose to such opinion a very strong instance to the contrary, no less a one than that of the most Christian of our English poets, the author of the "Task," who devoted years of loving labour to his translation of Homer, the father not of Greek poetry alone, but almost of Greek mythology also. The eminent antiquary, Visconti, affords another proof that the paganism of the imagination may exist without any paganism of the heart; and it would be well if the same could not be said of Christian ideas—we had nearly said mythology—also. We are now, however, treading upon dangerous and disputable ground—to the very great danger of exciting the *odium theologicum* of many at the present day against us.

Let us, therefore, return at once to Schwanthaler, and, by way of showing that he is not exclusively pagan as an artist, we may mention his cartoons for the figures of the Saviour and four Evangelists, and SS. Peter and Paul, for the Ludwig's-kirche at Munich. Still he is most at home in classical and heroic subjects; and these are astonishing merely on account of their number alone, when it is considered that, though many of them are of colossal dimensions, they are the labour of only twenty years, including

those already mentioned. Of the rest we do not pretend to give an exact list, or one strictly chronological, but may here enumerate the following:—twelve equestrian figures, and an extensive bas-relief for the new riding-house of the Prince of Thurn and Taxis at Regensburg; twenty-four statues of eminent artists for the exterior, and fourteen bas-reliefs for the interior of the Pinacothek at Munich; his statues for the Walhalla, consisting of fourteen colossal caryatic Valkyries within that structure; fifteen other colossal figures for the south or front pediment, and as many more for the north one; eleven figures for the pediment of the new building at Munich for the exhibition of works of Art; the eight colossal statues on the colonnade of the Fest-bau, or north facade of the new palace; and for the interior of the same, a frieze, 200 feet in length, representing the achievements of the Emperor Frederick Barbarossa; also eighteen other reliefs for the portal and vestibule; and the twelve colossal statues (in gilt bronze) of Bavarian princes for the throne-room. In 1839 he completed the model of his 'Bavaria,' a colossal figure, since executed in bronze, on the stupendous scale of fifty-four feet in height, an achievement almost without parallel in modern Art; and, notwithstanding both their magnitude and their number, the productions above enumerated are very far from comprising all those which his unwearied diligence and prolific imagination have given to his country in every department of his art. Besides several busts for the Walhalla, he has executed not a few portrait-statues, among them those of the present King of Bavaria, the Grand-dukes of Hesse-Darmstadt and Baden, Jean Paul, Mozart, &c.; further, a series of compositions from the "Odyssey," for some of the apartments of the Fest-bau, and several statues for the new palace at Wiesbaden; and all this he had accomplished at a time of life when he may be considered only midway in his career!

#### BRITISH MUSEUM.

ALTHOUGH nothing has as yet resulted therefrom, this building has been made the topic of much discussion during the last month,—if, indeed, that can be called discussion which consists of unanimous complaint, reprobation, and a demand for the public exhibition of the model, forthwith. The *Spectator* has distinguished itself upon the occasion, amongst the journals of that class; for if it did not take a leading part at first, it has since made up for it, by making the "Facade of the British Museum" the topic of its Fine Arts article two successive weeks, and has recommended that a public meeting should be called, for the purpose of adopting further measures. We have since heard that something of the kind was actually in agitation, but question if there was any foundation for the rumour.

The least doubtful part of the matter is that Sir R. Smirke's talents are very differently estimated now from what they were some twenty years ago; and it seems to be universally agreed that what would have satisfied the public of that day would be deemed very unsatisfactory now,—more especially on so very important an occasion. Not any notice of all this, however, has been taken, either by the architect or the trustees of the Museum: they have neither complied with the demand that the model should be exhibited, nor assigned any valid reason, or any reason, for declining to do so. Hoping, perhaps, that the outcry against them may die away, and the storm blow over, they in the meanwhile seek shelter in silence: for they do not attempt to repel any of the reproaches hurled against them; nor has any one else come forward on their part, in order either to justify them, or to say that it is of comparatively little importance to the country, either one way or the other, what rank the Museum may obtain as a mere work of architecture.

To whatever it may be attributable, it certainly does not look particularly auspicious for the advancement of Art in this country that, at the very time we are felicitating ourselves on being on the eve of a new era in Art, arising out of the employment that will be afforded it in the Palace of Westminster, the very next opportunity that offers itself for achieving a noble monument of national Art, is to be suffered to dwindle into a mere job.

If not all, surely some of those who enrol themselves among the patrons of Art, and the guardians of its interests, must be at hand to interpose and avert the impending mischief, or at least to obtain a respite, until further consideration shall have been given to a matter of so great moment. On the other hand, those who are now precipitating the works at the Museum, with all possible expedition, may yet rue the taking such advantage of the supineness and dilatoriness of opponents. By resisting—at least contemptuously refusing to notice—the demand for the model's being publicly shown, they virtually take upon themselves the sole and entire responsibility for its excellence, consequently must expect to share with the architect in the disgrace attending failure. The motives of the latter's unwillingness to submit his design to the ordeal of public examination are at least plain and intelligible enough; but it is difficult to assign any for similar reluctance on the part of the rest, unless it be the *vis inertia* and sulky obstinacy of bodies of that kind.

After all, too, of what avail is such little-minded, jealous secrecy now when the design of the facade, and we may venture to say the very best part of it, has actually transpired. The plan which has been published officially, and may therefore be considered as authentic as the model itself, shows the number, arrangement, and size of the columns; and for all the rest we have only to look at the elevations of the inner quadrangle, which are most jejune, and bare in design, notwithstanding that the shafts of the columns are fluted, the utmost extent of decoration Sir Robert Smirke ever ventures upon. We are accordingly justified in condemning the design—model unseen.

The *Times* has at length taken up the subject of the British Museum, or, rather, has allowed correspondents to touch upon it briefly; whereas that journal might, if it so pleased, call general public attention to the matter as forcibly as it ought to be. One correspondent of the *Times* (Oct. 14) says that it is not too late even now for a competition, and suggests that the premiums should begin at £50, and rise up to £300. We think, however, that if a premium were to be the extent of remuneration, the actual execution of the work being still left to Sir Robert Smirke, there should be only a single premium, amounting to the entire sum allotted for such purpose, for the design most worthy of being adopted. Besides that a prize worth striving for would then be held forth, this would keep out of the field a great many who might else be content to run the chance of getting one of the minor premiums, although they might despair of anything more. Whether, in anticipation of any such competition, architects have been turning their thoughts to the subject, we know not, such things being usually kept *in petto*; but it is not altogether unlikely, and perhaps the next Exhibition at the Academy may show us some ideas for a "Grand National Museum."

#### THE INVENTOR OF LITHOTINT.

[In consequence of our remarks on Mr. Hullmandel's "invention" of lithotint, we received some communications, which rendered it necessary that we should address him on the subject. The matter is one of very great importance to the history of Art, and it is most essential that the question as to the merit of the invention should be set at rest, so that it be given once and for ever to the person justly entitled to it. We have, therefore, thought it right to afford to Mr. Hullmandel all the space he required to make good his claim. The case may now be considered as finally settled, for hereafter we imagine this document will be referred to as conclusive. We may as well remark that Mr. Hullmandel submitted to us the originals of all the letters from which he has taken extracts, as well as a mass of others which merely support and bear out the testimony here given. To us the evidence thus brought together is convincing; but, indeed, it was scarcely necessary—the bare fact that so many years have passed without any claimant having appeared to assert a prior right to the invention would alone suffice to prove the right of Mr. Hullmandel. The high and honourable character which Mr. Hullmandel has so long sustained in this country may also be worth something in considering a question in which his integrity is at stake. No one has a reputation more entirely un-



lied. Something, too, may be allowed for the great abilities he possesses in many branches of knowledge—abilities which, chiefly concentrated upon lithography, have enabled him to bring that art very near to perfection in England. At all events we have merely done justice to Mr. Hallmandel in thus affording him an opportunity for self-defence.]

Sir,—You have informed me that, in consequence of an article which you had inserted in your valuable paper (the ART-UNION) on my invention of lithotint, you have received letters from persons either claiming the invention, or asserting that several plates have been produced, executed with the brush on stone, many years prior to those which I have put before the public since 1849. In consequence you call upon me to show on what grounds I assert my claims, and this I hope I shall be enabled to do in such a manner as to silence for ever my would-be rivals.

I must beg leave to observe, that nothing was more simple than the notion of using lithographic ink diluted with water, in order to execute drawings on stone, in the same manner that sepia, or Indian ink, is used on paper; and although there are certain difficulties to overcome in the use of the material, still very fair drawings can be made on stone with lithographic ink, which would be satisfactory enough if they had only to be framed and glazed; but when persons, having executed such drawings, attempted to print them, then commenced the real difficulties, amounting, apparently, to impossibility. I wish it, therefore, clearly to be understood that I lay no claim whatever to the execution of drawings with a brush, but to the possibility of printing drawings so executed.

Senefelder, the inventor of lithography, gives a mode of printing drawings done with a brush in the work which he published 28 years ago on lithographic printing; however, his process is so defective that it has never been put in practice; in fact, it is impracticable. That it is defective, is proved by the result obtained; this result is, that you get four or five tolerable impressions, and after that each runs blacker and blacker, until they are at last unfit to be seen. This is the sort of disaster which has attended all those who have hitherto attempted to solve the brush problem: only a very limited number of bearable impressions can be obtained, so limited, indeed, as to render such attempts useless.

Disgusted with repeated failures to obtain impressions from the legitimate drawing executed with a brush, it was abandoned as an impossibility. Whatever may be said, *now that the problem is solved*, the brush style was evidently considered, but three years back, a hopeless case. I am acquainted with all the first lithographic printers in Paris, and they have often expressed to me their sorrow that such an important process should be impossible. I know that for years the lithographic printers of London have tried unsuccessfully; I know that that eminent lithographic artist, Mr. L. Haghe, has repeatedly attempted to obtain it, but in vain, and I am sure that he will allow me to quote him thus publicly, as he, in an affidavit that he made in my favour in an action which I had to defend in Chancery concerning my patent, declares my process to be quite new.

I might also point to the great experience of Mr. Harding, an equal authority, who is well acquainted with the various processes of lithographic practice hitherto known, and perfectly aware of the value of obtaining impressions from a drawing made on stone with a brush, and who urged me continually to apply myself to the solution of the problem; and who, still better even than Mr. Haghe, is evidence, from our intimacy, how entirely the discovery is my own; nor can I let this opportunity pass of expressing how deeply I am obligated to Mr. Harding for having enabled me, through his kindness and patience, to bring this difficult process to perfection: the friendly perseverance with which he has supplied me with dozens (I may say) of able sketches on stone, often only to be spoiled much faster than they were executed, can never be forgotten by me. I need hardly observe to you that, had this great desideratum ever been obtained—whether here, or in France, or in Germany—it would, and must very soon have been made known to the world. In fact, plain good sense tells every one that *publicity* and the emission of good impressions from drawings so done are the only means of being remunerated for the time, trouble, and

endless researches and experiments necessary to obtain so desirable a process.

One cause of failure was, that almost all those who tried for the brush style thought that the secret was in the composition of the ink.

In Paris numerous artists tried; but, finding that none of the drawings executed with the brush would print, they attempted to obtain a similar result by roundabout means: thus, many subjects were done in imitation of washed drawings by tricks, such as using soft chalks, and rubbing down the tints with cork, bits of wood, hard brushes, steel brushes, flannel, &c.; but the use of these approximate means and succedaneums was so unartistic that the whole was soon dropped.

One drawing alone attracted at the time (1830) much notice in Paris: it was a drawing done by Deveria, called 'La Conversation Anglaise,' and printed by Motte: it was said that this drawing was done *entirely* with the brush, but this was not the case; many parts certainly show that they were done with the brush; still by far the greater portion was executed by the above-mentioned roundabout means: this much I know, that I was very intimate with Motte, who printed this drawing (he is since dead); that we have often spoken together of it, and he has often told me how elated he was about it, and thought that he had found the brush style; but he also told me that his temporary success must have proceeded from a fortunate combination of circumstances; for that, although Deveria and others had made repeated attempts since, *that stone alone ever gave a series of saleable impressions!*

M. Tudot, who has written an excellent treatise on Lithography, under the chapter headed, "Washing on Stone" (*laver sur pierre*), expresses himself thus:—"Many artists, not having the patience necessary to submit to the labour of producing chalk tints, have attempted to wash on stone; but numerous trials have proved that it was impossible to obtain so desirable a result." He proceeds, therefore, to give various means by rubbing, &c., as mentioned before, all of which have been since abandoned, because they are unsatisfactory and unartistic. A M. D'Orchvillers, amongst others, executed various drawings in imitation of brush drawings, but which, like the rest, are done by trickery: rubbing, scraping, cutting out forms with paper (as in stencilling), and rubbing in tints through the holes, &c. &c. Still all these are not brush drawings.

Another roundabout way to imitate brush drawings was invented by Engelman: this was done with dabbers charged with ink and struck on the stone, stopping out with gum, and thus producing a series of flat tints, similar to the aquatint style on metal; but none of these means are in use now.

To settle this question completely, I cannot do better than give an extract from a report made by M. Gauthier de Claubry to a meeting of the Society of Encouragement for National Industry in France, presided by the celebrated Count Chaptal:—

"Is there really such a thing as washed drawings in lithography, or can the delightful effects of the brush be produced by other means? The question appears answered by the efforts made by numerous artists of high merit to wash on stone. You must all recollect, gentlemen, the beautiful print which was presented to us last year by M. Deveria; yet it required the dexterity and the precision which that great artist possesses to obtain such a result; and all the attempts made since have proved that the number of good impressions is extremely limited, and amounts to a very small number. In a very short time the details get clogged up, and thus the use of ink as a wash becomes an impossibility." &c. &c.

"Present,  
COUNT LASTERIE,  
DUKE DOUBRAVILLE,  
BARON DEGERANDO, &c. &c."

This report shows the important light in which the brush style was held could it have been obtained, and the firm persuasion of the members of the commission that it must be given up as a hopeless case.

When two years ago I went to Paris, and showed the specimens of lithotint which I then possessed, I astonished all the printers and the artists of that capital. They would hardly believe that what I showed them was really and truly done with the brush. Le Mercier, the first lithographic printer in Paris, was in raptures with them, and for upwards of a month kept four of my specimens, framed and glazed, and hung up in his workshop;

say, he offered to treat with me for my French patent, but on terms which did not suit me.

I all but disposed of my patent to another house, the deed was drawn up, and only awaited signature; but one of the partners, who resided in Normandy, disagreed with the rest, and the negotiation was broken off.

Will any one assert, after these facts, that the brush style was known previously to my arrival in Paris, and that I did not invent it? Is it probable that Le Mercier and other printers, besides hundreds of artists, should have heard nothing of *the previous invention* now claimed by those who have written to you?

But what a common event this is. Now that the steam-engine is brought to perfection, do not the French—does not M. Arago, who ought to know better—claim the steam-engine for France? I maintain that no person having discovered the brush style would be fool enough to conceal it from the world, and keep his specimens hidden in a drawer until some other person claimed the invention, just to have the pleasure of pouncing upon him, and exclaim, "I found it out before you!" Those who, after a problem is solved, claim the invention, form part of those many curs that infest all countries, and try to rob actual inventors of the laurels which they have earned by real labour, talent, and research. I maintain, and will prove it by the testimonials of which I send you copies, that nothing has ever been published which claims being *bond fide impressions from drawings washed on stone with a brush.*

#### COPIES OF TESTIMONIALS.

I shall begin with his Majesty Louis Philippe, observing that the letter, of which I send a copy accompanying a splendid gold medal of the first class, was sent to me *eleven months after* I had exhibited my specimens to the artists and printers of Paris: so that there was ample time for claims being set forth showing that I was not the inventor of lithotint. Had such claims been made and established, I should never have been honoured by his Majesty's notice.

"Paris, le 5 Mars, 1842."

"Intendance Générale de la Liste Civile, Direction Centrale, et Secrétariat Général, 2me Bureau."

"Sir,—I have reported to the King the process of which you are the inventor, and which you designate by the name of lithotint."

"I have great pleasure in sending, as a proof of the satisfaction of the King, a gold medal bearing the effigy of his Majesty."

"Receive, Sir, the assurance of my distinguished consideration."

"The Peer of France Intendant General MONTALIVET."

"Ashburnham House, April 24, 1843"

"Sir,—I have lost no time in placing under the eyes of his Majesty the Emperor of all the Russias the interesting work which you have had the kindness to intrust me with, and which contains specimens of your invention of lithotint."

"It is highly agreeable to me to inform you that his Imperial Majesty, receiving graciously this homage on your part, has condescended to grant you the accompanying medal as a proof of his high satisfaction."

"Receive, Sir, &c."

"BRUNOW."

Berlin is one of the capitals of Europe in which the Fine Arts are most assiduously cultivated and fostered, and his Majesty the King of Prussia, one of the best informed and most intellectual sovereigns of Europe, would never have honoured me with his notice had my process been previously known in his capital.

"Sans Souci, le 12 Octobre, 1842."

"It is with great satisfaction that I have received your drawings, printed from stone by a new process; and, in expressing to you my thanks, I invite you to accept the accompanying medal as a mark of my approbation."

"FREDERICK WILLIAM."

"To Mr. Hallmandel."

I now come to his Majesty the King of Bavaria, a sovereign known as the greatest patron of Art Europe has ever seen; his testimonial is of great weight, because he has spent the whole of his life in the midst of Art and intellectuality. Moreover, lithography was invented in his capital, and he would naturally be very careful not to award a mark of his royal approbation to an unfounded claim to any improvement in an art of which his capital is deservedly proud of being the birthplace.

"MR. C. HULLMANDEL,—I have received the obliging letter which accompanied a copy of a work containing a series of impressions from drawings executed on stone with the brush, a new invention, the fruit of your studies, facilitating in a manner hitherto un-

known, and which must be received with applause by all artists, as well as by the civilized world.

"Receive my thanks for your attention, and the assurance of my being

"Your affectionate  
"LOUIS."

I next give a copy of a letter from Baron Atthalin, First Aide-de-Camp to H. M. the King of the French. In doing so, may I be allowed to observe that his letter is of great weight, because he is one of the finest lithographic draughtsmen in Europe, and that several plates which he has kindly executed for his friend Baron Taylor, and which form part of the illustrations of the "Ancienne France," have never been surpassed by anything which has been done in lithography in any part of Europe. Notwithstanding his important avocations, he takes a lively interest in the art of lithography, and is thoroughly acquainted with every improvement which has been made in that mode of printing.

"Sir,—I have just received the beautiful collection of impressions in lithotint which you have had the kindness to send me. It is with real pleasure that I have found in the charm and power of the tints possessed by the prints which form that magnificent collection, the undoubted proof of the full success which has crowned your efforts; and I can hardly describe to you the pleasure which the sight of these attractive specimens has given me, and how much I rejoice at a success which has been so much desired, not only by all artists, but by all those who cultivate or who know how to appreciate the Fine Arts. I may, perhaps, be allowed to reckon myself amongst the latter, and your kind souvenir which I owe to a few lithographic attempts which you have received with indulgence, and which authorise me to place myself in the rank of the admirers of lithography. On that ground, therefore, I address to you my sincere congratulations, &c."

"B. ATTHALIN."

"Paris, 17th Dec., 1841."

Next comes the testimonial of M. Jobard, which, from the functions which he fulfils, is a most powerful one in my favour.

M. Jobard has the appointment of Director of the Department of Industry in the Royal Musée of Brussels. He was a lithographic printer for seventeen years, and obtained the appointment he now fills in consequence of his high scientific attainments, and is, perhaps, the best authority in Europe in a matter of this kind. M. Jobard, on receipt of my specimens, was kind enough to write an article (unknown to me), which was inserted in the *Fanal* of the 11th of January, 1842, and of which I give a translation:—

"LITHOTINTE HULLMANDEL."

"Lithography, which has remained stationary for the last twelve years, has at length made a step forwards, which will make ample amends for that long period of sterility.

"The washing on stone, the only method which escaped the sagacity of Senefelder, declared impossible by all practical men, is at length discovered.

"The honour belongs entirely to M. Hullmandel, the first lithographic printer in London, and who shortly must become the most celebrated one in Europe.

"It is not an imitation more or less approximative of a wash with Indian ink, or with sepia: it is the wash itself, frankly executed with the brush on the stone, with an ink which doubtless forms the basis of the inventor's secret; neither is it one of those processes, the success of which depends on the dexterity of the artist; it appears, on the contrary, to be so simple, and so well adapted to every hand, that we already see nine different names amongst the contributors to the admirable specimens in every style which M. Hullmandel has kindly addressed to the director of the Museum of Industry. These names are the celebrated J. D. Harding and J. Nash; Messrs. F. Taylor, W. C. Smith, W. Walton, G. Scharf, H. Roug, T. S. Boys, and L. Dickenson.

"The attempts to wash on stone, made by Engelmann, Tudot, Lessoré, and many others, could never be printed, for either the light and middle tints resisted the action of the acid, and printed as one black mass, or they did not resist the acid, and showed as one great white patch; there was no medium, and it is precisely that medium which M. Hullmandel has discovered. He assures us these drawings print with the great ease, and with as long numbers, as the chalk style: from their appearance we readily believe it.

"We shall now be at length delivered from those

sickly chalk tones, and those filthy yellow tints which stink of rancid oil, and end by staining the paper through and through, and spoiling, in a few years, the finest drawings.

"The first thoughts of the master will now no longer be given by heavy translators. He will be enabled himself to throw on the stone his own ideas and original thoughts in the tenth part of the time which is required by the old lithographic styles, and a hundred times more rapidly than by line engraving. We consider ourselves fortunate in being the first to announce this to the artistical world.

"We all know that there reigns in the works of great masters a certain looseness—a certain negligence even—which is always preferred to the mathematical precision of the engraver. We like to catch by surprise, as it were, the aberrations of the hand of these great composers; the high finish, the polish, the geometrical exactness, have none of that charm possessed by the *chic artistique*. The former produce that cold admiration which is doled out to a work of patience, the latter excites you like a flash of the improvisation of genius.

"Why do we prefer the amiable morning negligé to the stiff and rich meretriciousness of full dress? None of us know exactly why. It is precisely for that reason, or rather from the same impression, that, without a known cause, the *Lithotinte* Hullmandel will carry all before it."

In consequence of the notice which I received that several claims were sent to you, Sir, with regard to the priority of the invention of lithotint here and in Paris, I wrote to M. Dauzats, an eminent painter and lithographic draughtsman, and to M. Goupil, the first publisher in Paris, and who, of course, from the nature of his business, must be better informed than any one else of all novelty connected with Art. I at the same time informed them of my intention of publishing their letters. I therefore give you their answers:—

"Paris, Sept. 12, 1843.

"I feel the greatest desire to see the splendid treats which you are preparing for us, and, as soon as Goupil has them, I shall hasten to see them. We attempt here but few or rather no drawings with the brush on stone. What is done is nothing but attempts. No artist in Paris finds this process, such as it is here, sufficiently certain to induce him to attempt, I will not say a work, but even a single plate. We have all been too disagreeably disappointed to attempt anything in that way, &c. &c."

"I remain your sincere friend,

"A. DAUZATS."

"Goupil and Vibert, Publishers, Paris."

"Sept. 18, 1843.

"MY DEAR M. HULLMANDEL,—What you write to me concerning the intrigues of the envious does not in the least astonish me. It is thus that in all countries new inventions are received—it is thus that in all countries envy, the dominant passion of the poor in mind, attacks the fruits of intelligence and of industry.

"It is therefore with real pleasure, and with the conviction that you will promptly silence this miserable race, that I send you the declaration which you ask me to make. It is only doing homage to truth, and that title alone would be sufficient for me, even if I did not place myself, as I am happy to do, amongst your old friends. I solemnly declare, therefore, that not only before the month of April, 1841, but for these last fifteen years that I have been a publisher of prints and of lithography, neither myself or any one else in Paris has ever seen a series of impressions from any drawing executed on stone with a brush. Endless attempts have been made, 'tis true, principally by M. Motte, assisted by his son-in-law, M. Deveria, as well as by M. E. Isabey. None have succeeded. I will add, that all that which has been offered to the public as pretended drawings with the brush was nothing but drawings rubbed down with various materials, with a few finishing touches with the brush for the positive blacks. Others have attempted what they called the 'mezzotinto style,' but nothing of all this has succeeded. No series of impressions has ever been obtained, and it is with the greatest difficulty that a few, very few, proofs were printed.

"I must add to all this a very simple reflection which must naturally suggest itself to everybody. How is it that if your process has been known in Paris for such a length of time—how is it that we should still be so far from possessing it?

"Le Mercier has invented something similar to your own discovery, but, *since your presence here*; this invention of his, however, is completely in its infancy, and unluckily I know but too much of this invention of his: for, relying on his guaranteeing good impressions, our firm has purchased of a M. D'Orchvillers twelve landscapes, of which only 200\* were printed; but so bad was the printing, that we have been com-

\* I have taken as many as 3000 from each of several drawings.

elled to reject the greater part. I might say much more on this subject, my dear M. Hullmandel, but I think that what I have written is more than sufficient to establish, in a most irrefutable manner, that your process is the only one hitherto known capable of giving a series of good impressions.

"I remain, your friend,

"A. GOUPIL."

It will perhaps be asked why, with such a mass of rewards and documents, I have not before this set forth my claim. To this I answer, that, being naturally of very retired habits, I remained content with these honours for my own private satisfaction; that I have a great aversion to intrude myself before the public and to become my own trumpeter, hoping that the real merit of my invention would obtain for it the notice which it deserves. However, I have been so unfairly and cruelly attacked, that I have been compelled to rise in my own defence, and establish at once that claim which might be questioned had I remained silent.

I must now beg leave to give you my views with regard to the importance of my invention, views which you will give in your own words, or not give at all, as you think fit.

When, in 1816, lithography first appeared in Paris, the public were delighted to be enabled to purchase, at a moderate price, the *original* sketches of the first artists of their capital; and so long as the public were satisfied with sketches, such men as Horace Vernet, Gericault, &c., gave up to lithography that time which was not employed on painting; but, by degrees, more and more finished drawings were executed, until patient artists, like Aubrys, Le Compté, and others, were six months in finishing a plate. Lithography now assumed the feature of engraving, and the powers of this new art showing itself in highly-finished drawings, artists of reputation gradually abandoned it, and it got entirely into the hands of lithographic draughtsmen. The consequence is, that lithography is losing ground in Paris. Lithotint will now restore lithography to its most important feature, viz., giving the *original* works of great masters, combined with that richness of effect and variety of tint which suits the taste of the public at present; for lithotint is the reverse of the chalk style in lithography: in the latter, as soon as you attempt middle tint, and still more so powerful ones (particularly as now the public expect them to be highly finished), the labour of producing them is tremendous. In lithotint, on the contrary, the finer and the quicker they are done the better. Hence men of talent will shortly turn their attention to lithotint, because they can produce rich, varied, and powerful effects on stone with as much rapidity and ease as with sepia on paper. I hardly need ask you of what value, in a century hence, would be a series of *original* drawings by Landseer, Cattermole, Wilkie, Stanfield, Calcott, &c., and how such drawings would be prized and kept as real treasures in the libraries of rich collectors; and just imagine, had lithotint been known to Rembrandt, Ruysdael, and the Venetian masters, how quickly they would have abandoned the covering of a bit of copper with millions of scratches, in order to produce a rich effect, and how gladly they would have resorted to lithotint to produce, a few hours, that which it took them a month to do on copper.

For remark, that in engraving, as well as in the hitherto used styles of lithography, freedom and raciness must be *imitated* by labour, and, in almost all cases, *translated* by a second hand; whereas, in lithotint, freedom, raciness, energy, and the master touch, are the freedom, raciness, energy, and master touch of the artist himself, produced in one minute, nay, in one second.

I am, Sir, &c.

C. HULLMANDEL."

[This mass of evidence is, as we intimated, selected from a heap of testimonials, statements, and opinions, all confirmatory of Mr. Hullmandel's sole and exclusive right to the merit of the invention—to which we now beg to add our own, given without the least hesitation, or the smallest qualification. It belongs to him, and to no other.]



## ART IN THE PROVINCES.

## EXHIBITION OF THE BIRMINGHAM SOCIETY OF ARTISTS.

The firm and healthy progress of this Society is a theme the most gratifying to contemplate, whether by the mere frequenter of exhibitions, the amateur, or the artist. Its management is of a pure, energetic, and liberal character, and merits that cordial support which this year has been accorded it by so many of the leading men of the profession. Its list of exhibitors is thronged by the first names, and the rooms more than sprinkled with first-rate works. Some few of the principal features have of course been noticed fully in our own columns while reviewing the metropolitan exhibitions of the past season, and must now take their place in a more general description of this very interesting assemblage of works.

The character of the exhibition, as a whole, may be gathered from the appearance in one room—"the large room"—of the names of—we take them *seriatim* as they occur in the catalogue—Edwin Landseer, Hurlstone, Creswick, Frith, Pyne, Uwins, Von Holst, MacIse, Turner, Etty, Hollins, Stanfield, Stone, Lee, Woolmer, Collins, Patten, Sher, Herbert, Fraser, Redgrave, Holland, and Egg.

The centre of the room has fallen, as a matter of course, to MacIse's fine work of 'The Actor's Reception of the Author,' from "Gil Blas," so well known and so well appreciated at the Royal Academy, and still attracting wondering crowds in Birmingham.

EDWIN LANDSEER's picture is one of 'Dead Game,' painted now some considerable time since, and not in his finest style.

It is impossible to say the same of an extraordinarily fine picture by STANFIELD (No. 86), 'St. Michael's Mount, Cornwall' (the property of Mr. Jos. Gillott), which is in his very finest style, if not time. This picture was, we believe, painted about twelve years ago; but, if not, it is one of the works which would sanction the loss of a date in the recollection of the picture. It is now again new to the public. The subject, the well-known mount, partly obscured in gloom and spray, and wallowing in a finely-painted "awkward and chopping sea," while what may be called the foreground is occupied by some of that sea lumber which falls so majestically heavy from the hands of Stanfield, and nowhere with more felicitous effect than in this instance. If any drawback may be claimed on the beauties of this picture, it would be in the sky, which we cannot help thinking much too hard and busy for the clamorous demands of the sea and mount for pictorial prominence.

No. 13. HURLSTONE's 'Scene and Characters in a Spanish Posada, in Andalusia,' is one of this gentleman's happiest combinations of colour and Spanish character, and has considerably improved by only a few months rough usage by old time and travel.

No. 135. CRESWICK has here, in the 'Wharfedale, Yorkshire,' one of his happiest morceaux, low in tone, without weakness, and quiet as the glen of which it is intended to call up our memories.

No. 29. FRITH, 'A Scene from Sterne's "Sentimental Journey,"' The female of this picture is piquancy itself; the Sterne a little too sly; and the Frenchman, the personification of the beau of his particular grade. The finish is pure and unobtrusive, and the colour clear.

No. 37. PYNE, 'Greenwich from the Park.' With this noble and beautiful work, one of the most valuable contributions to English landscape painting, most of our readers are acquainted. It was one of the leading attractions at the recent exhibition of the Society of British Artists.

No. 38. UWINS, R.A., 'The Sailor engaged to marry,' returns only to die. This little bijou continues here, as in London, to start the tears as far as the eyelid, and if they roll not down the cheek, it is that the usages of an exhibition room are powerful enough to hold them trembling on the verge. It is a useful picture in this part of the room, and sobers the feelings down to that quiet point from which they may bound over the gorgeous effects of MacIse and Turner, whose pictures are near it.

No. 49. VON HOLST, 'Scene from the Second Part of Henry VI.' The folding-doors of an inner chamber are thrown open, and Gloucester is

discovered dead in his bed." This is a picture in the style of which few are working. It is severe and impressive, and calculated to move but feebly the sentiments of those who shrink from before a grand passion, and collect the pettities of Art. But it is a soul-stirring work to those who, on the contrary, are anxiously awaiting the time in which unshackled Art shall be ranging the higher walks of tragedy, history, and high sentiment; and we are thankful to Mr. Von Holst for stepping forward even somewhat before the times are ripe for works conceived at any rate in a sublime mood.

No. 56. ETTY, R.A., 'A Nymph' (the property of Mr. B. Johnson). This subject is of a single figure, the back of which is turned towards the spectator, very dissimilarly to most productions of this character—in which the face, eyes, and limbs, are made to stare at you. It is altogether an extraordinary work, and though of a decidedly low tone, and possessing very little colour, it holds its place equally with the splendidly coloured and luminous 'Doga and Madonna della Salute' of the iridescent Turner which hangs in juxtaposition.

No. 92. BRIDGFORD, 'An Irish Piper.' If character, inveterate hilarity, and native archness have any value in their imitation, this we consider a first-rate picture of its class in any collection. The painting is manly and easy to an extreme, and half a dozen sets of teeth in one room, equal to those of this beau-ideal of pipers, would be equal to making any dentist in Birmingham melancholy.

The brunt of the exhibition in this room is most ably sustained by the native artists, who prove themselves upon this occasion not to have been idle since last season, and not less solicitous for their own reputation than the success of their annual exposition.

No. 102. J. J. HILL, 'Portrait of a Gentleman.' This gentleman, whoever he may be, or whether he may be of Mr. Hill's own creation or invention or not, must stand high amongst the aristocracy of intellect, and the production of such a work at once places Mr. Hill at the head of the aristocracy of Art. It is one of the finest portrait pictures that have ever been produced in this country; the drawing is flowing and correct, the colouring grand and sober, and the crowning quality in a portrait—that of expression—is one of involuntary high thought and determined purpose. The general tone of the flesh is clear, brilliant, and solid, and shines out from amongst the flesh tones nearest it like a vivid identity.

No. 108. F. H. HENSHAW, 'Worcestershire Scenery—Autumn.' This is a powerful piece of painting, and much in advance of other works of the same artist we have had heretofore the pleasure of noticing.

No. 132. J. B. HILL, 'Distant View of Aston.' This picture is a stride, and a large one, in advance of this artist's productions of last season, and, being a stride in the right direction—that of sober instead of obtrusive landscape—leads one to expect something considerable next year.

No. 150. 'Distant View of Aston and Birmingham,' J. WHITE. This is another promising native production.

While our space has prevented the enumeration of the works of many artists of the highest standing which embellish this attractive room, we shall be held excused for saying no more of those of the gentlemen practising and residing in Birmingham, than that they are highly satisfactory. They are contributed, in many instances, by the very spirited members of the Association, who are—D. Cox, H. M. Anthony, T. Baker, G. G. Bullock, T. Garner, W. Green, H. Harris, F. H. Henshaw, D. R. Hill, P. Hollins, H. H. Horsley, S. Lines, H. H. Lines, P. T. Lines, R. Mills, W. Radcliffe, W. Radcliffe, jun., H. Room, J. C. Ward, and E. Watson.

## WATER-COLOUR ROOM.

This room is a brilliant little offset to the one just gone through, and in it there is much of high and sustained pretension. The works of the younger Lines show sound study, and a determination to achieve, by careful detail and firm painting, that which many are content to "leave to the imagination" of the unimaginative.

No less than nine drawings are contributed by J. Stephanoff.

G. A. Fripp, the lately elected associate of the Old Water-Colour Society of London, has some fine drawings of landscape.

E. Watson, J. J. Jenkins, Mr. Harrison, C. H. Weigall, W. Oliver, R. J. Hamerton, T. S. Boys, T. Watts, E. Corbould, G. Dodgson, J. M. Ince, G. S. Sheppard, J. Absolon, A. E. Everitt, E. Duncan, and some others, have all contributed to the brilliancy of this little room; the principal point of attraction in which is the fine drawing of Louis Haghe: subject, 'The Town Hall at Courtray.'

## VESTIBULE.

This part of the exhibition has many works of interest; some from their undoubted character, and others from their comparative—as being so much better than the current works of the same artists. Amongst these latter are—

No. 289. 'Landscape,' by W. OLIVER; No. 302. 'Buttermere, Cumberland,' by J. B. PYNE; No. 274. 'An Old Water Mill in Devonshire—cloudy Weather,' by J. WILSON, jun.; and No. 300. 'Hagadden, the Bohemian Guide,' by J. ZEITNER.

## MIDDLE ROOM.

E. LATILLA and A. JOHNSTON lead off in this room, in No. 304, 'The Orphan of the Alps,' and No. 305, 'Rural Life.' They are followed by

No. 306. H. HAINS, 'Newstead Abbey—Evening.' This is Mr. Hains's best picture.

No. 312. G. MASON, 'Davie Gellatley, with Ban and Buscar.'

"Low down in a narrow dale they found Davie Gellatley with Ban and Buscar."—*Waverley*.

This gentleman is an artist of but few years' standing, and brilliant promise. His works are perfectly new to us, and this one is characterized by a nice discrimination of character, and an approach to elaborate finish, which in no way interferes with that bland and flowing manner in which a subject should come upon the eye.

No. 313. J. C. WARD, 'Fruit Piece.' This is a very fine piece of painting; remarkably fresh and firm in execution, transparent, and of a richness in colour very seldom realized even in similar subjects.

No. 317. J. STARK, 'Wood Scene,' equal in every respect to Mr. Stark's finest works; sober in tone, and much firmer in point of execution than any of his latter pictures of similar scenes.

No. 319. E. V. RIPPINGILLE, 'Festival of Bacchus.' This is a picture already noticed. It appears to great advantage in this collection, and is relished accordingly much more than his modern Italian subjects.

No. 325. MRS. W. CARPENTER, 'Portrait of Mr. J. Carpenter.' This is the portrait of a gentleman of unequivocal taste, and well known as the early patron of many men when young and comparatively unknown, who are now enjoying a reputation he was instrumental in forwarding. It is a picture of surpassing talent and a truthful identity.

No. 326. J. B. PYNE, 'Vale of the Taff.' Another beautiful work, by this always excellent painter.

No. 336. Miss ANN MUNDAY, 'Flower Girl.' One of the most talented productions of the year, and the more welcome as coming from the hand of a lady.

No. 340. PETER HOLLINS, 'The Pleasures of Hope.'

"Sleep, image of the father, sleep, my boy,  
No lingering hour of sorrow shall be thine.

Bright as his manly sire the son shall be—  
In form and soul."

The real subject of this beautiful mixed bas and alto relief piece of sculpture is a very chastely conceived portrait of our most gracious Queen leaning over another of the Prince of Wales, who is asleep.

No. 353. D. COX, 'The Outskirts of a Wood.' This painting is by the veteran water-colour painter, and proves (with his other productions in oil) of how little consequence it is—when nature is kept in view—whether one or the other material be used.

No. 375. H. O'NEIL, 'Naomi and her Daughters-in-law, Ruth and Orpah.' The finest work, perhaps, that this artist has as yet produced. The composition is one of a peculiarly severe grace, not in the slightest degree allied to the grace of the familiar or high-life style. The figures are, besides, individually well drawn, and the expressions the most appropriate; and, consequently, touching to

a high degree. The most fastidious could find no other fault than the one which attaches to all Mr. O'Neil's works—an undue preponderance of an over-clean and dry thinness of manner, a little at variance, we should say, with subjects of a tender pathos, in which a fuller and richer texture would not only be admissible, but almost necessary: this with all due tenderness to the artist, whose picture nothing short of obliteration can spoil.

No. 380. R. COLLS, 'Fruit Piece,' a most extraordinary production in point of design and rich painting.

There is still a small room untouched, which contains many things of too much interest and merit to come properly noticed within the space now left us.

**NEWCASTLE-ON-TYNE.—NORTH OF ENGLAND SOCIETY FOR THE PROMOTION OF THE FINE ARTS.**—The fifth exhibition of this Society has been opened under the management of Mr. T. M. RICHARDSON, sen., who is universally respected both as a gentleman and an artist, not only in his native town, but very generally throughout England, for, although a resident in Newcastle, his labours have extended north, south, east, and west, about the kingdom. Upon the subject of this exhibition we have received a communication from Newcastle—some parts of which we print, as they cannot fail to interest our readers. "The exhibition in Newcastle (we believe the first held in any provincial town) was established by Mr. T. M. Richardson in the year 1822, under the title of 'the Northumberland Institution for the Promotion of the Arts.' A nominal committee of his friends, Mr. Parker being one, was named, to give the appearance of weight to the undertaking; but it was carried on by him until the year 1828, during which time the collections were exceedingly good, and the sales remunerative to the artists. But, although Mr. Richardson carried on the exhibition for these six years at a great risk and loss to himself, with the exception of what he made by the sale of his own works, the public were not satisfied, and the common opinion was, that an individual could not properly manage such a concern; consequently, Mr. Richardson, in conjunction with Mr. Parker, agreed to build the Northern Academy Rooms,\* in which for some years they held the annual exhibitions. The public, still thinking they were the parties who could best forward the interests of the Arts, a number of gentlemen took the matter into their own hands, but, after a short trial, failed in the attempt, and since that it has rested with the Fine Arts Society. It is, however, an undeniable fact, that, ever since it was taken out of the hands of Mr. Richardson, the exhibitions have been getting worse every year, and the sales fewer: some of the last exhibitions being the worst ever seen in Newcastle. We trust, however, a better day is at hand, and that under a new management the Arts may revive. The present collection contains 251 pictures, all of which are pleasing, and amongst them are very many fine works of Art.† The collection also is enriched by two magnificent pictures, from the collection of the Earl of Durham, Lambton Castle: 'The Dead Calm on the Medway,' by Sir A. W. Calcott, R.A., and the 'Seventh Plague in Egypt,' by John Martin." The *Newcastle Chronicle* thus treats the gathering of works of Art:—"An inspection of the numerous works of Art confirms us in the strong opinion we expressed as to the superiority of the exhibition, and while the pictures are generally distinguished for excellence, they are sufficiently varied to remove all appearance of sameness. We have works by the first masters of the day in their particular lines of painting, whether it be landscapes, marine views, grouping of figures, or architectural buildings; and the portraits, which are principally of public and well-known individuals, are for the most part painted by local artists, and are equally deserving of credit for the correctness of the likeness and the ease and freedom of the execution."

**NORWICH.—EAST OF ENGLAND ART-UNION.**

\* This became both an unpleasant and unfortunate undertaking for both of them. The Northern Academy rooms are beautifully constructed, and it is much to be regretted that they are at present lost to the Arts, being let on lease as public auction rooms.

† Previous to hanging the pictures, Mr. Richardson called together the local artists, of which there are a great number, who selected out of the body a committee for that purpose, and it appears that greater satisfaction in that department has never been given, nor has a better arrangement been ever made.

—The second exhibition of the East of England Art-Union is open at the Bazaar, St. Andrew's-street, Norwich. It consists of 222 works of Art, paintings and drawings. Among the more conspicuous and important are contributions from Rothwell, Inskipp, Tennant, Copley Fielding, Huristone (whose single offering, a 'Mariner Boy of the Levant,' has been, strange to say, placed close to the ceiling), Jutsum, Stark, Vickers, Watts and Zeitter. The pictures of each have passed the ordeal of the London Galleries; their exhibition in the country is undoubtedly calculated to increase the fame of the artists—we trust, also, to achieve another purpose, and one of no less importance. The Norwich school has been always one of great excellence: out of it came the elder Crome; his scarcely less distinguished sons; his pupil-rival, Cotman; the younger Cotman; Stark, one of the best and truest and most valuable of thoroughly English landscape painters; and several others, whose reputations are by no means limited to their native city. The collection now exhibiting supplies proof that the good spirit still prevails. Several admirable works were pointed out to us as the productions of native artists, professional and amateur—works that would have done no discredit to "the line" in the great room of the Royal Academy. Mr. Lound, who exhibits nine works, is, we believe, an amateur. His productions afford evidence of matured power and sound taste: No. 4, 'View of Caistor Castle,' possesses much excellence. Mr. J. B. Ladbroke (the collection contains eight of his paintings (is an artist of considerable ability: No. 119, 'Postwick Grove,' and No. 50, 'Morning,' are productions of great merit. No. 44, 'Landscape,' the work of his brother, H. Ladbroke, also deserves praise. No. 65, 'Una Spigolator,' by T. P. Downes, an artist of Yarmouth, is painted with much vigour, truth, and feeling. An exquisite little "bit of nature," by R. Leman, is No. 201, 'Road Scene,' and near it is a drawing of much delicacy and sweetness—'Sherringham, Norfolk'—by Mrs. John Mott. The Cotmans keep up the credit of the name. But the exhibition at Norwich ought to be a good exhibition—ought, perhaps, to be even better than it is—when we consider that the catalogue contains the names of no fewer than thirty artists resident in Norwich and its vicinity. The aid they have received from London is small; surely it might be much, very much, greater.\*

#### VARIETIES.

**A BRITISH WALHALLA.**—The idea has lately been entertained of devoting some portion of the Palace of Westminster to the reception of public monuments to eminent men; and it is now suggested in an article in the *Athenæum*, which gives the sketch of an ideal design for the façade of the British Museum, that, as accessories to it, there should be two additional wings, grouping with, though detached from, the main building. These would form two spacious halls or monumental galleries, to be appropriated to the purpose of a British Walhalla, and to be, like the German one, a national repository for the busts of eminent men, but with this difference, that it should be exclusively set apart for those who, distinguishing themselves, had also reflected honour on their country by their achievements in literature, art,

\* We may take this opportunity of directing attention to an arrangement, which, we believe, materially prejudices provincial institutions; not only in reference to the income received, but with regard to their great object and end, "the promotion of the Fine Arts." We allude to the charge of one shilling for admission to each person. This is altogether too much—it is a preposterous charge indeed, all things considered. We feel assured that, if it were reduced to one-half, the receipts would be doubled. As it is, the head of a family will no doubt visit the exhibition; but if the charge were one-half, he would be accompanied by the several members of his family. At Norwich, we paid one shilling to look at 220 pictures; our visit was paid between eleven and twelve o'clock; and we had the room entirely to ourselves for half an hour. We trust this evil—for an evil be sure it is—will be remedied, and that at no very distant period.

or science; and surely no more fitting locality could be found for monumental busts of those who have earned renown in the peaceful service of the muses, than within the precincts of a national museum. Undoubtedly such scheme would be an innovation—an extension of the purposes to which the Museum is now applied, but certainly not at all incompatible or in any way interfering with them. The two buildings proposed would be only adjuncts to, not actually integral parts of, the Museum itself; so that, if there might be objection to modern sculpture or other productions of modern Art being admitted into that building, no such objection could exist to the having two separate halls for that purpose, more especially if by erecting them another very desirable point could be gained—that of carrying on the general façade to the full extent of the frontage, which is somewhat more than six hundred feet. It will, indeed, be now extended nearly as far according to the present plan, but then, how? Why, merely by two ranges of dwelling-houses forming the official residences, which cannot but greatly detract from the general architectural effect—that is, supposing there will be any character or effect to be injured; whereas two buildings of the kind recommended might be entirely lighted from above, after the manner of the German Walhalla (see p. 13 of our present volume), consequently there would be no windows at all to interfere with external design, in a style which does not well admit of such apertures. Another idea thrown out by the writer in the *Athenæum*, is that of applying those two halls to the purpose of an architectural gallery—the one for models in the Grecian, Roman, &c., style; the other for the Gothic style.

**ANCIENT HISTORICAL PICTURES.**—The "Granger Society" have, it appears, "gone out of existence." We lament their decease; for they were publishing a series of deeply interesting portraits, the utility of which is very considerable to the historian, the antiquary, and the man of letters, as well as to the artist. The two or three they have published are curious and valuable, and will no doubt become rare. We learn with pleasure, however, that, although the society is dead, their good works are to live after them—as Mr. J. Brown, the engraver, determines to continue the series, "being convinced that the materials in his possession are of sufficient interest to ensure support." The originator of the society, Mr. G. P. Harding, will, with Mr. Brown's co-operation, carry out the original plan. It is certain that "many ancient historical and family pictures, of importance in English history, which have never been engraved, are to be found in various collections in the kingdom; there are, also, many pictures of celebrated characters, in full length, in singular and curious costume, which have never appeared in any state, and that would greatly illustrate English history." Mr. Harding has a wonderfully fine and extensive collection of these Historical Portraits; and it would be matter of deep regret if circumstances confined them to his own portfolio. We sincerely hope the plan may be so successful as to secure a multiplication of these fine and valuable works. Some idea of the design may be given by a note of the "works in progress":—King Henry VIII. and the Emperor Charles V., from a most curious and interesting picture, formerly at Strawberry Hill, now in the collection of J. H. West, Esq., of Alscot Park. The engraving will be ready for delivery in January, 1844. 'The Clifford Family, containing George Earl of Cumberland, and his Countess,' fourteen portraits and numerous armorial bearings, in three parts; from the original very curious ancient picture in the collection of the Earl of Thanet, at Skipton Castle, Yorkshire. 'Prince Rupert and Colonel Murray persuading Colonel John Russell to resume his Commission,' from the original by G. Honthorst, in the collection of the Earl of Craven. 'Sir Henry Sidney, K.G., Father of Sir Philip Sidney, died 1586; and Lady Mary



Dudley, Mother of Sir Philip Sidney, died 1586.

**ROYAL GIFT TO MISS PARDOE.**—It is with pleasure we record another compliment to literature. The distinguished authoress whose name heads this paragraph, and whose works are known, appreciated, and respected throughout Europe, has received a bust (executed expressly for her by Monti of Milan) of the Prince Alexander Leopold of Austria, sent to her by his mother, the Archduchess Maria Dorothea, Princess-Palatine of Hungary.

**REGAL GIFT TO JOHN BRITTON, Esq.**—We rejoice to record an honour conferred upon a veteran in British Literature and Art. Foreign sovereigns have so far surpassed our own in acknowledging merit in England, that to notice such acts is by no means an uncommon duty. To hear of a missive of the kind from Windsor would be indeed a treat. But we are on the eve of better times; who can say what a year may bring forth? It is not impossible that Mr. Wyon may be at this moment executing for his Royal Highness Prince Albert a medal for a purpose precisely similar to that to which the King of Prussia's medal is so continually applied. Meanwhile a very large number of our readers will be gratified to learn that "the King of Prussia, one of the most accomplished and liberal monarchs of the age, has presented to Mr. Britton a splendid 'Gold Medal of Merit,' as a compliment for his numerous literary works on Antiquities and the Fine Arts; but principally in acknowledgment for his 'Dictionary of the Architecture and Archaeology of the Middle Ages.' The designs on the obverse and reverse are peculiarly beautiful, strictly classical, and arranged with novelty and taste. On the former is a medallion portrait of the monarch in matted, or dull gold, on a brightly polished ground, surrounded by eight compartments; four of which have emblematical representations of Painting, Sculpture, Architecture, and Fame, alternating with representations of the Greek honey-suckle and lotus. The reverse is adorned with an elevation, in bold relief, of a building in imitation of a Greek temple, in antis, which is applied to a Museum of Antiquities, &c., in Berlin. The temple is surmounted by 'the Chariot of the Sun,' and beneath the stylobate is a Greek scroll, with griffins and a lyre. Around the verge is this inscription:—'Presented by the King of Prussia to John Britton. 1843.' The obverse is the workmanship of C. Pfeffer, and the reverse is by Lachman."

**ST. JAMES'S PALACE.**—The state apartments are now entirely dismantled, and blocked up with scaffolding, being in the course of undergoing not only repainting and regilding, but a thorough renovation; and the furniture—the throne itself included—removed into some of the adjoining rooms, presents a curious scene of splendid confusion; although it looks but very scanty when arranged in the rooms, they being intended only for holding levees and courts, consequently the magnificence of the *coup d'œil* depends upon the company assembled on such occasions, and on those decorations which meet the eye in the general view. The new fittings-up and embellishments will be far more costly than heretofore; and the hangings, though only of paper of superior design and execution, as may be supposed when of that apparently cheap and homely material, the price will be forty-six shillings per yard—not much less, perhaps rather more, than fresco painting would be. There are, however, no symptoms of decoration or architectural improvement being about to take place where it is very much wanted, viz., the grand staircase, which is now almost the reverse of what its epithet implies, though it is easy to see that it is not in its original state, but has been improved, after a fashion of late years, just enough having been done to render the disregard of architectural design all the more glaring. Yet it evidently might be improved, and that in a very striking

degree, by means of a little contrivance and management, for there is a certain capability about it which is almost provokingly suggestive.

**THE COLOSSEUM, REGENT'S-PARK.**—This property, which some years ago was purchased by Mr. Braham for £40,000, has recently been disposed of to Mr. Montague, brother to the late city surveyor, for £25,000. The new proprietor intends making very great alterations, and upon a most liberal scale; but the precise nature of them is not yet known. It is, however, understood that Mr. Stanfield will be employed on the pictorial decorations, and is about to visit Italy for the purpose of making views to be substituted for the present Panorama of London.

**THE NELSON MONUMENT.**—The day for placing the statue on the column has been fixed more than once, we believe; but the operations have been delayed in consequence of some trifling alterations. According to preceding notices we have given, it will be remembered that the figure was carved in three pieces—the body being joined at the waist, the third junction being at the left shoulder, the left arm forming the third piece. The weight of the whole is sixteen tons, a reduction from the original block of about forty tons. The pieces have been temporarily united, to exhibit the effect of the statue entire. The hero is habited in full-dress uniform, and wears the decoration of his orders; the empty sleeve is brought forward and attached to the coat; in the left hand he holds his sword. By those who remember Nelson, the resemblance in person and feature is said to be striking. For ourselves, we are glad to see that the work is without the slightest affectation: it presents the man as it is probable that he was. The hat finishes the costume, and it is an addition, we believe, in compliance with the wishes of certain elderly gentlemen, whose names figure in the first pages of the "Navy List," and who yet pleasantly rate themselves among "Nelson's fire-eaters." The height of the statue is 17½ feet, and it is supposed that twelve hours will be necessary to raise it. Considering its weight, added to that of the leaves for the cap, we may reasonably express a fear of the sufficiency of the column for its support.

**MR. BOYS' ART DISTRIBUTION.**—The drawing of prizes distributed to purchasers of prints, the publications of Mr. Boys, took place in the Great Room at Exeter Hall, on Wednesday, 25th of October. Mr. Cooke, a barrister, in the chair, supported by several gentlemen of station and respectability, whose names were published, as a guarantee for the equity of the proceedings. The ceremony of drawing occupied the whole day—from eleven o'clock until about five. We remained to witness the proceedings for about half an hour—sufficient to be fully satisfied of the fairness of the plan, and the propriety of the arrangements. There were perhaps about 1000 persons present. The lots to which the highest value were attached were, 'The Trial of Charles the First,' by Mr. Fisk; 'The Trial of Lord Strafford,' by the same artist; and 'The Canterbury Pilgrims,' by Mr. E. Corbould—which fell to Nos. 8340, 8686, and 3841. The number of "prizes" distributed was 702. We have hitherto taken no notice of this "scheme;" we do not like it; yet we confess it would puzzle us to urge any solid or reasonable objection against it. At least, there has been no deception about it: it was, and never was pretended to be other than, a plan to dispose of a heavy stock of prints, some good, some indifferent, and some bad, but from which the subscriber was to select that which pleased him. He paid for his print merely the price at which it was originally published, and had a chance besides; he, then, who has got in addition a huge piece of canvas—five hundred pounds' worth of Fisk—which represents the 'Trial of Charles the First,' and thinks it to be of the value of £500, is a lucky fellow; while he who has got nothing

but his print has nothing to complain of. We may recur to this subject.

**DEPOSITORY OF FOREIGN PRINTS.**—Mr. Hering, of 137, Regent-street, has returned from a lengthened "tour" in the German States and in Austria, where he has been gathering a rich and extensive collection of works of Art. A list of some of them will be found in our advertising columns.

**RICHARD DADD.**—This unhappy young man is now, we believe, on his way to England. The Home Secretary has, as we anticipated, refused to sanction his remaining in perpetual confinement in France, on the ground that a very dangerous precedent might thus be established; and a demand for his delivery has been transmitted to the French authorities. Many additional proofs of his insanity have been had since his imprisonment in France. The ultimate destination of one of the most miserable of all the sons of Genius will be, probably, this—a confinement for the present in the Lunatic Asylum of the county of Kent, a trial for the purpose of proving his insanity, and imprisonment for life in one of the public institutions of the county at the public expense. So will end a career that promised to be one of entire honour, virtue, glory—so morally perishes one of the kindest hearted and the most highly-endowed of human beings. How true is it, that "the ways of Heaven are dark and intricate."

**THE AGED DAUGHTER OF WOOLLET THE ENGRAVER.**—the great engraver of the British school—is, it appears, a candidate for admission to the "National Benevolent Institution." She is seventy years of age, and entirely destitute. Surely, if but a tythe of the persons who have received delight from her father's works were to subscribe a halfpenny each, her election would be secured; but we trust there is no danger that British artists and lovers of Art will sustain the deep disgrace of permitting this aged lady to be rejected for "want of friends." Every subscriber of 5s. is entitled to a vote, and may vote by proxy. It is not necessary that a subscriber should take any further trouble than send his 5s., or as much more as he can afford, to either of the under-named gentlemen:—Mr. S. Cartwright, Old Burlington-street; Mr. R. Gibbs, White Hart-court, Lombard-street; Mr. R. Moffatt, Mincing-lane; and Mr. R. Westall, 115, Lower Thames-street.

**ARTISTS' AMICABLE FUND.**—The anniversary dinner of this excellent institution will take place on Monday, November 6, as usual, at the Crown and Anchor Tavern. It will give us much pleasure to attend it; for a more social, agreeable, and profitable meeting rarely takes place in the metropolis. The guests meet for enjoyment; and, in a less stately and formal style than is adopted elsewhere, they contribute to aid the important purpose of preparing for "the rainy day" that must come to many—that may come to all. We earnestly hope the results of the year's efforts will be a large augmentation of the Society's funds, and its consequent means of doing good; that the Report will exhibit increased prudence and forethought in those who are proverbially heedless of the future, but who are, more than any other class of men, bound to have a care for the future continually in mind and at heart.

**THE PRIZE CARTOONS** are still exhibiting at Suffolk-street, and are, we understand, visited daily by large numbers of persons, principally strangers in London. The subscription list is also largely augmented. We cannot alter our belief as to the advantage or disadvantage of the published work—when it shall be published—to British Art; but we are compelled to change our opinion as to the mercantile success of the speculation. We have examined "the Books," and certainly find that "the concern will pay." Nay, we believe that a profit has been realized by receipts at the doors. Still these trading principles, introduced into the Arts, do not, and cannot, elevate them; the "buying and selling

and getting gain" thoughts and habits cannot assimilate with true greatness, but are as opposed to high feelings as fire to water. The cartoons are about to be conveyed to some of the principal cities and towns of the kingdom. The cartoons which did not obtain prizes are now exhibiting at the Pantechnion, Belgrave-square.

**THE ART-UNION PRINT.**—We understand that Mr. O'Neill's painting of 'Jephthah's Daughter' is to be engraved by Mr. Lightfoot, an artist of considerable ability. We believe we speak the sentiments of a very vast majority of those whose judgment is worthy of respect, when we express our deep regret that the Committee of the Art-Union of London determine on procuring an engraving of this picture. We by no means desire to lessen its merits: it is a very pleasing work, cleverly executed, and will no doubt gratify a very large proportion of the subscribers to the Art-Union, upon whom, perhaps, it would not be saying too much to say that a production of high and rare value would be thrown away; but we contend that when "a society," formed to extend a knowledge and appreciation of British Art, issues a print, it should be with a view to education; the work should be calculated to teach; it should be of the very highest class—such as to obtain respect for the genius of the country. Will the Council of the Art-Union contend that Mr. O'Neill's graceful and agreeable assemblage of pretty maidens thrown into attitudes, can be so described? Surely not. The print may even attract an additional thousand of guinea subscribers, but it would be an absurdity to speak of it as an acquisition to the country, and an honour to the Arts. Of the generous and disinterested views of the Council of the Art-Union there can be no doubt; as little can there be of their earnest and sincere desire to serve the cause in which they have embarked; but of the soundness of their judgment there may certainly be two opinions.

#### OBITUARY.

MR. ORRIN SMITH.

Died on the 15th of Oct., at his house in Mabledon-place, Mr. John Orrin Smith, the wood-engraver. He was born at Colchester in 1799, and was educated as an architect; but relinquishing the study of this profession, came to London, and turned his attention to wood-engraving, for which he very soon evinced a decided talent. It was about the year 1824 that he began to devote himself to this branch of Art, under the instruction of Mr. Harvey. His first works of importance constituted a series of animals, illustrations to "Seeley's Bible," and some spirited heads after Kenny Meadows. In 1835 he commenced the illustrations of the French edition of "Paul and Virginia," the success of which was such that the publishers caused his portrait to be engraved as an accompaniment to the work. In the same year he was occupied in illustrations of "The Solace of Song;" and these two works contain some of his finest specimens of landscape engraving. In 1839 he commenced the cuts of the "Illustrated Shakspeare," after drawings by Kenny Meadows, which work occupied him until within a few months of his death. Two years ago he entered into partnership with Mr. Linton, since which time have been produced cuts for "The Book of British Ballads," after Meadows; also for Cadell's "Waverley;" "La Fontaine's Fables," "Beranger's Songs," &c. &c. His death was caused by apoplexy, induced by the shock of a shower-bath.

MR. GEORGE MADDOX.

In his eighty-third year, Mr. George Maddox, a member of the Society of British Artists from its first formation. He was an architect, and perhaps the oldest living member of that profession. He contributed regularly to the exhibitions; but his designs were of a taste too refined to be appreciated by the public generally; he was consequently known only to a limited circle. It is now upwards of sixty years since he commenced his professional career, and the latter moiety of the term has been devoted to instruction in architec-

ture. Among his pupils are many eminent men, as Professor Cockerell, Professor Hosking, Mr. D. Burton, and others. Mr. Maddox was in advance of his time, in so far that he held at a low rate the ancient authorities—Vitruvius, Palladio, and others; but he lived long enough to find the opinions he held make their way and effect a reformation in the general taste. Some years ago he commenced a series of etchings representing capitals, entablatures, and a variety of architectural ornaments disposed in picturesque groups; but he was incapacitated by age and infirmity from proceeding with his work, which was of a very different character from all elementary works, and must have given him an elevated rank in his profession.

#### REVIEWS.

MEMOIRS AND RECOLLECTIONS OF THE LATE ABRAHAM RAIMBACH, ESQ., INCLUDING A MEMOIR OF SIR DAVID WILKIE, R.A. Edited by M. T. S. RAIMBACH, M.A.

To what style of Art soever the genius of a painter may incline him, he can indulge his bent; hence is it that the peculiar powers of the painter are developed more early than those of the engraver, who must be content to wait until good works are confided to him—those which engage him *con amore*. Had there not been any Wilkie, Abraham Raimbach had not been a less meritorious engraver than he was; but his reputation might have been less extensive. In consequence of the languishing state of Fine Art during the earlier career of Mr. Raimbach, there was nothing to force a taste upon the public, consequently nothing whereon to found the reputation of an engraver. In speaking of his first arrangement with Wilkie he says, "Anxious as I had long been for an opportunity of trying my hand upon a larger scale than I had been accustomed to, and thereby obtaining at least a chance of escape from the thralldom of devoting the labours of a whole life to the end, as it would seem, of their being shut up in a book, I gladly and at once acceded to the proposition."

Before, then, what Mr. Raimbach terms this "chance of escape" opened to him, he had already trodden what Dante calls the

"Mezzo del cammin di nostra vita;"

he was approaching his fortieth year before the tide of his popularity began to set in.

Paris had been considered the school for the art of engraving; it was consequently from members of that school that our own artists looked for improvement. It may, however, safely be said that their excellencies were their own, while their errors or weaknesses were those of the school which they imitated. Ryland and Hall, the latter the instructor of the youth of Raimbach, were both pupils of Ravenet, a Frenchman, who had settled in London. The former is chiefly known by his engravings after Angelica Kauffman, which were printed in red ink to imitate chalk drawings, a taste he brought, we believe, from France, after having studied some time under Boucher and Lebas. He afterwards enjoyed a pension of £200 a year, but was ultimately executed at Tyburn for the forgery of an India bond. The great names of this period were Woollett, Sharp, Strange, and Bartolozzi. Woollett was the greatest landscape engraver that has hitherto appeared in the profession. Some of his works after Wilson go far beyond everything that has ever been produced in the same vein of feeling. He joined West and Hall in the publication of the plates of 'La Hogue,' the 'Battle of the Boyne,' &c. In addition to his professional greatness, Woollett was in every moral respect an excellent man, being as highly estimated for his integrity as for his unequalled talent. He resided at the corner of Charlotte-street and North-street, and it was customary with him on the completion of a plateto assemble his family at the door of his study, and give three cheers. He died at the age of about fifty years, and engraving sustained in him a severe loss, as he was yet in the fulness of his power. It seems to have been reserved for him to develop the truth, harmony, and force of his art in the particular department to which he devoted himself. Sharp was a man of eccentric habits, but his works would do honour to any school. Who that has ever seen it can forget his inimitable portrait of John Hunter? His first great work was 'The Doctors of the Church,' which was followed by 'The Sortie of

Gibraltar,' 'King Lear,' and numerous other fine works. He was a disciple of Johanna Southcote, whose portrait he engraved in testimony of his faith in her prophecies. He died at Chiswick, at the age of seventy, but without having realized such a competency as might have been expected. Public taste is still an unwrought mine; at this time we may almost say that no taste existed. It would have been difficult to suppose that the works of Sharp and Woollett did not sell, because they were of a character appreciable by persons altogether without what is called taste, as by others of cultivated discernment. Book illustrations, which have since created a particular section in the profession, were then the mainstay of the engraver. Hall engraved, after West, 'Cromwell Dissolving the Long Parliament,' and a few other plates, which were found to be so unprofitable that he afterwards occupied himself in book illustrations, such as those in Macklin's Bible, and Bowyer's edition of Hume's England.

The memoir is contained in one volume (pp. 203); and, besides a brief biographical notice of Sir David Wilkie, is accompanied by a profile portrait of Mr. Raimbach, most effectively engraved by Freebairn, in the medallion manner. The life of an engraver is even less eventful than that of a painter. It is not his part to seek inspiration from the poetry of nature, nor from the eloquence of the canvas of the old schools. The very pith of his vocation lies within his own sanctum. What, however, Mr. Raimbach has to tell, he communicates in a manner very straightforward and unaffected. He was born in London on the 16th of February, 1776, in Cecil-court, St. Martin's-lane. His father was a native of Switzerland, who came to this country in his boyhood, and passed here the remainder of his life; and he was (the subject of the memoir) the eldest survivor of his family, all his seniors having died in infancy, and he himself escaping death but by a miracle, having been suffered by his nurse to fall from a second-floor window. His "book learning" he acquired at the Library School of St. Martin's, at which institution Liston, the comedian, acted as an assistant, but subsequently to the term of young Raimbach, among whose contemporaries were Charles Mathews, Henry Winchester (afterwards Lord Mayor), John Richter (who was tried for treason with Hardy and Tooke), and others more or less known. He thus describes the circumstances that led to the selection of the profession of an engraver for him:—

"A fondness for pictures and prints, together with a certain degree of readiness and a good deal of perseverance in the practice of drawing, pointed out very early to my friends some branch of the Fine Arts as a congenial and suitable profession for me, and thereby preferring it to the study of the law, as it is called in an attorney's office, which had been first thought of. I do not know how it was that engraving was chosen as the most fitting department of Art for me to pursue, unless it was suggested by the cleverness with which I used to dig with a cobblers' awl upon a marble, ground flat upon the pavement, the initial letters of my schoolfellows' names. I rather wonder that this did not lead to my being made a seal-cutter or carver of stone. Engraving was, however, determined on; and, in the beginning of the year 1789, application was personally made by my father to the two most eminent men in the art, Mr. Sharp and Mr. Heath, the former of whom I professed myself to be unwilling to take a pupil, as he had it in contemplation to go abroad (which, by the bye, he never did); and the latter stated, what I believe was true enough, that he was already overstocked with pupils. An engagement was ultimately entered into with Mr. Hall; and, after a short interval of probation, and articles for seven years were finally witnessed by Mr. Hall's son-in-law, Stephen Storace, the musical composer. The conditions of the engagement were, that I was to breakfast and dine at Mr. Hall's and sleep at home, my friends to pay a premium of fifty pounds. This sum was only half the usual fee; but my father pleaded poverty in his so peculiarly odd manner that it could not be resisted."

The celebrity of Mr. Raimbach stood forth in its *alto relievo* as prominently in advance of that of Mr. Hall, as did the fame of the latter outrun the reputation of his master, Ravenet. Raimbach did not consider it a matter to be regretted that his pupilage was not spent under Sharp or Heath instead of Mr. Hall, because, as he accurately observes, the pupil cannot, at will, invest himself with the mantle of the master. If the former have any genius at all, it takes a path of its own, and signalises itself according to its own impulses; the pupil owes to his particular master no more than could have been afforded him by any other. We



cannot, at the same time, think of the works of Correggio, and of anything that his uncle Lorenzo ever did; in Titian we forget Bellini; and in Raffaele we do not retrograde to Giovanni Sanzio, not even to Perugino; in contemplating Douw we think only of Gherard himself, and not of Rembrandt; nor does "that Antonio Vandyke" remind us of Rubens. On the other hand, it is not to be expected that the famous master, as already alluded to, can form a school of famous disciples.

Mr. Rainbach reckons among the chief advantages of his being placed as he was, the opportunities of getting, occasionally, a glimpse of persons of distinction and notoriety. He says:—

"Sheridan came twice or thrice; once with Joseph Richardson, author of *The Fugitive*, during the engraving of his portrait; and my memory dwells with pleasure to this hour on the recollection of his having said a few kindly and encouraging words to me, a boy, drawing at the time in the study. I was, however, most struck with what seemed, in such a man, an undue and unbecoming anxiety about his good looks in the portrait about to be executed. The effluence in his face had been indicated by Sir Joshua in his picture, not, it may be presumed, *à bon gré*, on the part of Sheridan, and it was strongly evident he deprecated its transfer to the print. I need scarcely say that Hall set his mind at ease on this point; but I could not but wonder that a matter that might be excused in the other sex, should have had power to ruffle the thoughts of the great wit, poet, and orator of the age."

This portrait of Sheridan, after Reynolds, was the first work undertaken by Hall, after Rainbach was placed under him. He published it himself, but it was unsuccessful. Macklin offered for the plate 450 guineas, but the price set upon it being 500 guineas, it remained in the hands of the engraver, and perhaps did not realize half that sum. This was almost the last considerable plate executed by Hall. In 1796 Rainbach's term with him expired, after which (he Hall) fell into ill health, and died at the age of about fifty-seven.

Among the visitors to Mr. Hall's study are mentioned John Ireland, George Stevens, Hoole, the two Hickeys, Sir Richard Worsley, West, Northcote, Opie, Flaxman, &c. On the expiration of his article term young Rainbach became anxious for employment on his own account, but, from the state of the Arts, his prospect was anything but cheering. Politics were then the all-absorbing theme; the war of the French Revolution, and its rapid succession of important events, left people little time to bestow on the cultivation of the arts of peace. Indeed, at so low an ebb was patronage, that the Royal Academy was, during the administration of Mr. Pitt, exempted from certain taxes then levied.

The booksellers were then the patrons of engraving; it was therefore to them that Rainbach applied for employment. He met with many refusals, but at length received a note from Stockdale, the bookseller in Piccadilly, to whom he had applied, and from whom he received his first commission, which was to engrave the portrait of a Maroon Chief, for Edwards's "History of the Maroon War." The beginning was not an agreeable one; no terms had been determined upon between the parties, and Stockdale, when the work was finished, disputed the price, which was six guineas. He wrote to Rainbach, declaring his surprise at the price, which he did not expect would have exceeded two guineas, and expressed a suspicion that the young artist must have consulted some "unconscionable engraver." To this his reply was as follows:—

"Sir,—I am very sorry that the note I sent to you yesterday should have occasioned any surprise; and I can assure you that I was myself much astonished when I understood that you expected to be asked no more than two guineas for the produce of three weeks' labour. With respect to the suspicion you entertain of my having consulted some very unconscionable engraver, I beg leave to inform you, that I was regulated in my charge by one in whose favour I have heard you express yourself in strong terms of approbation. I should be sorry to forfeit the good opinion of any one, more especially of a gentleman who has behaved with more than common civility; but I must be allowed to say, that I would decline any man's favour who would wish to reduce the value of my labour to the level of blacking shoes, or sweeping the streets. If there should still exist a difference of opinion between us as to what ought to be the price of the plate, I am willing to abide by the decision of any engraver of real respectability that is connected with either party."

"I beg to decline the impressions, as I do not wish to receive any obligation that may be considered undeserved."

"I am, Sir, your obedient servant,"

"A. RAINBACH."

Through the mediation of Mr. Philip Audinet, the price was fixed at four guineas, and thus terminated the affair with Stockdale, which was by no means an auspicious commencement. His next commission was from Cooke, of Paternoster-row, who was publishing miniature editions of the poets and novelists; this was to engrave a little picture by Kirk, from the "Tales of the Genii," undertaken, as he says, under the condition of "no care, no pay;" if Cooke did not approve, the engraver was to receive nothing. Mr. Cooke, however, was pleased to pronounce favourably on the work, and subsequent employment was the result, but only from time to time. Indeed his prospects of success were anything but encouraging; he was, however, steady in his perseverance, and obtained admission into the classes of the Academy, wherein he continued to draw for nine years, to which course of study he attributes much of his excellence. In the year 1799 he obtained a silver medal for his drawing from the living model. Of the state of the classes at this time, he says:—

"Both the Antique and Life Academies were crowded with young men, aspirants for fame and fortune; and it is painful to reflect on the very small number, in proportion to the aggregate of students, that have since obtained either the one or the other. And of the few who acquire some celebrity in their day, how rare are the instances of their fame outliving the fortunate possessors themselves! "Kari nantes in gurgite vasto." It must be confessed that in regard to talent, or even indications of talent, the then actual state of the schools was little calculated to do honour to the Institution; and so it was evidently considered by the academicians, inasmuch as an order of the council was decreed that every student in each department should submit anew, for the judgment of the Academy, a specimen of his drawing."

In this, the world of Art is like every other world. Of the many who set forth, there are few who attain the desired goal; but in another point it is unlike everything else. How many artists are there of real merit, of whom the world has never heard before their death; and how many are there who are never mentioned after their decease! This probation was carried out to a result beyond, perhaps, what was intended: it was, that Rainbach more than once found himself the only student in the school—himself, the model, and the visiting academicians, being the only persons present. Among the visitors of the Life Academy at this time were, Barry, Hamilton, Stothard, Hoppner, Beechey, Northcote, Opie, Shee, Fuseli, Banks, Nollekens, and Flaxman.

(To be continued.)

THE IMPERIAL FAMILY BIBLE. Illustrated by a Series of Engravings, from the Old Masters, and from Original Designs. By JOHN MARVIN, K.L. Publishers, BLACKIE and SON, Edinburgh.

"The Book" is proceeding towards completion. We have before us the 27th part; and it will be finished, probably, in ten more. It is a noble and beautiful edition of the Sacred Volume. No copy has ever been placed before us distinguished by so many excellencies. It is a fine specimen of typography; the engravings are excellently executed, and the subjects well selected; and it contains a mass of well and carefully digested knowledge, in the form of explanatory notes, references, and chronological tables. As a Family Bible, the work will bear out the warmest recommendation. It is singularly cheap, considering its great merit.

ILLUSTRATIONS OF BAPTISMAL FONTS. Publisher, VAN VOORST.

This is the first part of a work that promises to possess rare interest and value. It contains sixteen wood-engravings of remarkable fonts; each printed on a separate leaf, and prefaced by a page of historical and descriptive letter-press. It will be difficult to imagine, without such aid as we have before us, the wonderful beauty and variety of these sacred relics of old times, the most venerable of all the bequests of "hore antiquitie." Some of them are productions of ages very remote—perhaps the earliest acquisitions of Christianity—but most of them are finely and elaborately carved: for the Church was, at all events, the patron of the Arts, and temples dedicated to "the Supreme" were, in former days, built with a little more skill and care than barns or cotton factories. The engravings on wood are beautifully executed. The work is another boon to the public, supplied by a publisher of liberality, judgment and taste.

THE EARL OF LICHFIELD'S SHOOTING PARTY.

Painted by F. GRANT. Engraved by W. H. SIMMONS. Publishers, GRAVES & WARMSLEY. This is a clever composition—the work of an accomplished painter; and it has been engraved with considerable skill. There are thousands to whom it will be an acquisition, for it commemorates a "field triumph" in the month of September, and contains portraits of persons who have "troops of friends." These "Sporting Prints," as they are called, have "lots" of admirers and plenty of purchasers. This is undoubtedly one of the best of its class: the noblemen, the men, and the other animals are admirably drawn; the dogs and horses are especially fine, and tell us pretty clearly who were the favourite subjects of the artists. The portraits are capital, at least those that we may recognise, the two principal persons of the group being Lord Lichfield and his noble guest, Lord Melbourne.

THE BOOK OF THE MONTHS, AND CIRCLE OF THE SEASONS. Publisher, DAVID BOGUE Fleet-street.

We have here one of the most elegant, agreeable and useful books of the season—a book which, we venture to say, will be equalled in beauty by none of "the Annuals," and which, for actual value, is likely to be worth them all. It contains no fewer than twenty-eight engravings on wood—engraved in a very masterly manner from the drawings of Mr. Harvey. They represent the seasons and the months, and together form a deliciously-fanciful series of illustrations. The letter-press, without pretending to communicate much that is new, brings together in a very skillful, agreeable, and comprehensive manner, a variety of "facts" incident to the several subjects treated. It is, indeed, mainly a book of natural history. "prattling prettily" of flowers, insects, birds, fishes, the clouds, the frost, the sunshine, and the thousand matters that interest all humankind. It is nicely done—done with a gentle and generous feeling—a love and appreciation of nature.

THE DOLCE FAR NIENTE. Painted by WINTERHALTER. Engraved by F. GIRARD. Published by GOUFFIL and VIBERT, Paris. HERING and REMINGTON, London.

This is a print of large size, a companion to that favourite one of the same artist—"The Decamerone." It pictures a luxurious group, basking in the summer sun; a lassitude—but lassitude apart from weariness—pervades the whole of the assembled peasants. A couple of lazy Lazzaroni occupy the foreground—too indolent, it would seem, to move, if Vesuvius were sending its burning lava to their very feet. A youth touches the guitar—nothing stirs but his fingers, and they to some languid air as debilitating as the climate. Two sweet children are among his listeners, and a young girl who seems but an indifferent auditor. In the background two mothers converse with an approach to animation; while a maiden by their side lies at full length along the arid sward, and a lad holding in his hand the grapes from which he has scarce energy enough to press the juice. The artist has completely realized his subject, bringing the *lâcheté* of Naples visibly before us.

As a work of Art it possesses very considerable merit; the grouping is admirable; the work is composed with great ability; and the expression given to the several characters introduced is—as we have intimated—in perfect keeping with the scene and season. It may not add to the high reputation of M. Winterhalter, but it will sustain it.

THE RAISING OF JAIRUS'S DAUGHTER. Painted by STEINLE. Lithographed by EICHENS. Publishers, HERING and REMINGTON.

A contribution from the school of Germany, and one of rare value. The painter has thoroughly and deeply felt his subject. The calm repose of the Saviour is conveyed with remarkable success; and the expression given to the countenance of the restored maiden is entirely consistent with truth. Death, although it has given back life, has, as yet, withheld consciousness; the portrait is that of a girl taken a few moments before decease; pale and worn, but yet beautiful, and seemingly fitter for a world of rest than for one of turmoil and trouble. The Apostles look tranquilly on; not so the parents of the reviving child—in them

joy and wonder are happily blended. The composition is very beautiful and very effective; the story is eloquently and emphatically told; and, as an illustration of the miracles of the Redeemer, few pictures can be considered more successful. Here, as usual, however, we trace the power of the artist to another source than Nature—to the great works of the great minds that have been his predecessors. The print forms an admirable "companion" to Overbeck's 'Widow of Nain.'

**RUTH GLEANING.** Painted by STOTHARD, R.A.  
Engraved by G. H. EVERY. Publisher, HOLL-  
YER, Chancery-lane.

Any copy after Stothard will be welcomed by those who can appreciate excellence; and this print is from one of the most pleasing and beautiful of the great artist's pictures. It is calculated to "tell" with the mass; the subject will be at once understood; it requires no elaborate explanation to make it touch the heart; and this, after all, is the high purpose of the painter. To multiply productions of this class is to delight and instruct mankind—to inculcate a lesson the force of which will never weaken.

**AN ADDRESS TO THE ROYAL ACADEMY OF LONDON,** on the Introduction of a New Fine Art and Architecture. Printed for private use, pending their decision. 1843.

The author of this address, Mr. W. Vose Pickett, comes forward with very strong and unusual claims to notice, for the discovery or invention of a new Fine Art is very much like that of a new sense. New fashions, further developments, other processes and appliances of the Fine Arts, are feasible and credible; but we may be excused for looking with some degree of scepticism—not to say suspicion—on what calls itself a "New Art and Architecture;" and we must hold our judgment respecting it in reserve, until its author shall have disclosed its nature more fully than he at present deems it prudent to do.

The Royal Academy seem to have felt the same sort of perplexity, and have since relieved themselves from it, as we understand, by civilly declining to hold out any encouragement to what did not come under their cognizance, and which they could not in any way engage to countenance or approve, having no positive information relative to it, and no other guarantee for its value than the projector's own character of it. Indeed, it appears rather a strange step on the part of the latter, to make an application of the kind to the Academy, since it does not profess to assist in bringing forward and promoting new inventions or improvements, however ingenious or valuable they may be. Neither is it very much to be wondered that the Royal Society, to whom Mr. Pickett made a similar application with the same reservation as to his invention, should have treated it in a similar manner.

What is not least strange of all in the business is, that, instead of seeking patronage or encouragement in such quarters as those, Mr. Pickett should not have applied at all to that body who are most of all interested in his "New Art and Architecture," and who would be most of all active, it may be presumed, in ensuring its success, should it be found, on further investigation, to be no less practicable than excellent.

We hardly need say that the body we allude to is the Institute of British Architects, one of whose avowed objects it is to further what relates to their own art and profession. Yet even there again he might not have been more successful, since they, too, might have demanded—nor would it have been at all unreasonable—some positive and explicit information in regard to the invention for which their favour was solicited. Indeed we cannot help saying that the extreme caution and reserve shown on the part of Mr. Pickett are rather unfavourable symptoms. If his discovery be really what he describes it—a new Art—the degree of mystery in which he wraps it up is altogether a superfluous precaution, for as such it cannot be a single specific invention or process, capable of being pirated, or of being secured from piracy, either by piracy or by any other sort of legal protection. Specimens of it might, therefore, be shown with perfect safety, and the doing so would be the speediest and most effective mode of bringing the invention before the public. As far as we can

gather from what is said in this address. Mr. Pickett has invented some entirely new mode of combining metals together, so as to produce a great variety of colours and tints, and thereby render them decidedly ornamental materials in architectural construction, and has also devised a system of design or style that would be adapted to, and of consistent character with, such "Metallic Architecture" as he calls it. What then is there to conceal? The exhibiting specimens of his new metallic compositions would not reveal the processes by which they are produced; on the other hand, the showing a specimen of the style likely to result from the introduction of what he calls "metallic façades," ought rather to advance his interest than be at all detrimental to it, by securing public applause for his ingenuity and his taste. If Mr. Pickett will keep his talents entirely behind a curtain, he can hardly expect more encouraging treatment than what he has experienced.

We ourselves are quite as much in the dark as others as to what his "new Art" may be, therefore cannot venture to say anything, at present, in favour of what is to us an enigma.

**TO ARTISTS.**—An ARTIST conversant with ARCHITECTURE and PERSPECTIVE, offers his services to Painters, to draw in their Back-grounds and Architectural subjects.—References as to ability if required. For terms apply to Mr. Saddler, 29, Wilmington-square.

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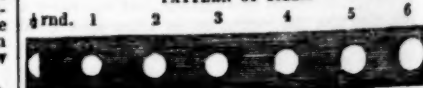
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